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THE

UNION HARMONY,

OR

Universal Collection of Sacred Music.

IN TWO VOLUMES.—VOL. I.

CONTAINING—I. The RUDIMENTS of MUSIC laid down in a plain and concise manner.
II. A large and valuable COLLECTION of TUNES, suited to all the metres now used in the various worshipping Societies in America, many of which were never before published.

By OLIVER HOLDEN.

"Musick's the cordial of a troubled breast,
The softest remedy that grief can find,
The gentle spell that charms our cares to rest,
And swells with heavenly hope the pensive mind."—*Harris.*

SECOND EDITION, with CORRECTIONS and IMPROVEMENTS.

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PREFACE.

In a work intended only for Schools and worshipping Societies, it was thought unnecessary to insert a treatise on Music. An improved plan upon the present practice is adopted, which, it is expected, with the assistance of an able teacher, will be found sufficient for the purposes of this work. Since the publication of the first edition of the Union Harmony, the Editor, in association with Messrs. Gram and Holyoke, has published a work, entitled "The Massachusett Compiler *of Theoretical and Practical Elements of Sacred Vocal Music*," containing the most essential and interesting information for composers, teachers and practitioners. In a young country, like ours, where no regular profession of Music has been adopted, such a work, compiled from the most eminent European masters, was deemed necessary.

The greatest exception in the present mode of teaching, is the manner of expressing the different parts of the stave by *sol, fawv*; which by no means affords those accurate distinctions necessary to enable the pupil at all times to comprehend the state of the octave. This evil is remedied in the work alluded to above; and the Editor hopes that a more general acquaintance therewith, will soon supersede the necessity of continuing the present practice.

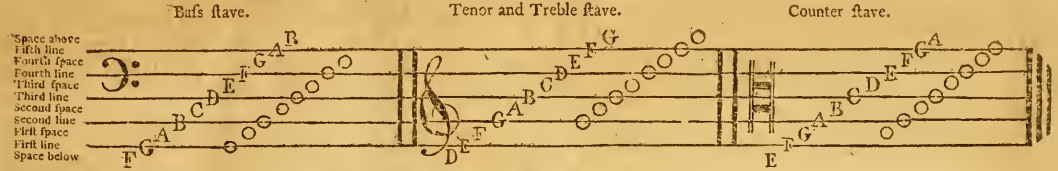
A number of pages in this edition are appropriated to *original Music*, designed to supply the deficiency of tunes which embrace two verses. In the choice of materials, the taste and improvement of the numerous practitioners of Music has been a principal motive. It is not presumed, however, that *all* the pieces which compose so large a collection, will meet the approbation of a learned reviewer: But as the present is an age of genius and enterprise, it is expected that the time is not far distant when Americans, so justly celebrated for other improvements, will also excel in this sublime art.

Grateful for the unexpected encouragement given to this work, in the rapid sale of the first edition, the Editor pledges himself that his utmost endeavours shall be exerted to render all future editions worthy the patronage of a deserving community.

Charlestown, (*Massachusetts*) December, 1796.

RUDIMENTS OF MUSIC.

LESSON I.



AFTER the ſcholar has become familiar with his letters, as they are affixed to the ſeveral lines and ſpaces on the ſtave, he may proceed to *call* the notes by the names of the letters which they repreſent, beginning and ending at G, repeating them up and down, alternately, until he can recite them readily without the book. In the next place it will be neceſſary to *ſing* them by the names of the letters, obſerving at the ſame time that between B and C, and between E and F, is but one degree or half a tone.

N. B. *This leſſon is of great importance to the beginner, and ſhould be underſtood as the foundation of all muſical knowledge and improvements.*

LESSON II.

WHERE there are no flats nor ſharps, me is in B.

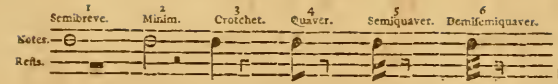
But if B be flat, me is in	E	If F be ſharp, me is in	F
If B and E be flat, me is in	A	If F and C be ſharp, me is in	C
If B, E and A be flat, me is in	D	If F, C and G be ſharp, me is in	G
If B, E, A and D be flat, me is in	G	If F, C, G and D be ſharp, me is in	D

Above me, the notes aſcending are, faw, ſol, law, faw, ſol, law; below, deſcending, are law, ſol, faw, law, ſol, faw, and then me recurs either way.

Obſerve, that the ſemi-tones are always found between me and faw, and law and faw.

LESSON

LESSON III.



THE notes and reſts thus arranged, explain, at one view, the proportion they bear to each other; the 1ſt being twice as long as the 2d, the 2d twice as long as the 3d, the 3d twice as long as the 4th, &c.—The reſts are called notes of ſilence; whenever they occur in a tune, the performer is to reſt as long as he would be ſounding the note it repreſents.

N. B. *According to ancient tradition, the ſemibreve reſt fills a bar in all moods.*

LESSON IV.

A ſtave — IS five lines and their ſpaces, calculated to contain the twelve different ſounds or degrees in muſic.

A ledger line — Is added when notes aſcend or deſcend beyond the limits of the ſtave.

A brace — Shows how many parts move together.

Tied notes — Imply that as many as are tied together ſhould be ſung to one ſyllable.

Tenor and treble cliff

Counter cliff

Baſs cliff

The cliff is the firſt character affixed to a tune. It is conſidered as the key to open the ſcale of characters, and fully determines their import. If the cliff be moved from its uſual place (which in ſome inſtances it is) it tranſpoſes the whole ſtave, by carrying the letter it naturally ſtands on with it. In general the tenor and treble cliff ſtand on G; the counter on C; and the baſs on F.——☞ In this collection the G cliff is moſtly uſed in all the upper parts, being moſt convenient in vocal Muſic.

A flat ♭ — Set before a note ſerves to lower the ſound one degree, or ſemi-tone.

A ſharp ♯ — Set before a note ſerves to raiſe the ſound one degree.

N. B. *Both flats and ſharps ſet at the beginning of a tune, have the above influence through the tune, unleſs contradicted by the intervention of a natural.*

A natural ♮ — Reſtores a note made flat or ſharp to its primitive ſound.

A repeat :S: — Directs the performer to ſing the ſame word or ſtrain twice.

Figures 1 2 — At the end of a ſtrain, direct the performer back to a repeat, leaving the note under figure 2 unſung the firſt time, and the note under

under figure 1 unſung the laſt time, unleſs both figures are connected together with a ſlur, in which caſe both ſhould be ſung the laſt time.

A hold — Gives the performer liberty to continue the ſound of the note, to which it refers, beyond its common length——. The influence of this character, if rightly managed, is very pleaſing. Whenever it occurs, the ſchool or choir ſhould diſcontinue beating time, dwelling ſweetly on the ſound, until the maſter reſumes the time in its proper order.

A mark of diſtinction — Directs the performer to ſing and pronounce the note to which it points, emphatically.

Figure 3 — Diminiſhes the three notes to which it is affixed to the time of two.

A point — Adds to a note at the right of which it ſtands, one half of its original length.

*A ſlur — Directs the performer to ſing all the notes which it includes to one ſyllable.

A direct — At the end of a ſtave, ſhews where the firſt note ſtands in the ſucceeding ſtave.

A bar — Divides the time into equal parts.

* The common method of ſlurring is ſuperfluous and inconvenient; it is therefore diſcontinued where the notes are tied together. And where a chain of tied notes include a ſucceeding note in the ſame ſyllable, a ſhort ſlur is uſed to connect them.

A double bar — Shews the end of a ſtrain.

A cloſe — Is affixed to the end of a tune.

Apoggituras — Are ſmall notes which ſhare the time with the ſucceeding or principal note, according to the length and ſituation of the principal.

LESSON V.

COMMON TIME MOODS.

First, — THIS mood is the ſloweſt now in uſe. Crotchets are performed, in the time of one ſecond to each. One ſemibreve, or its quantity in other notes or reſts, fills a bar, which requires four beats, two down, and two up. The accents fall on the firſt and third parts of the bar.

Second, — This mood requires a little quicker movement. The ſame quantity of notes and reſts fills a bar. It is beat and accented like the firſt, excepting when the tune is principally compoſed of minims and crotchets, in which caſe the method of performing it with two beats in a bar is to be preferred.

Third, — This mood requires a quicker movement than the laſt, having but two beats in a bar; one beat down, and one up. The ſame number of notes, or reſts, are required to each bar. The accents fall on the firſt and third parts of the bar, but principally on the firſt.

This

Fourth,

This mood requires a ſtill quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the laſt, only one third quicker.

TRIPLE TIME MOODS.

First,

THIS is the floweſt movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down, and one up. Minims, in this mood, ſhould be performed in the ſame time as crotchets in the firſt mood of common time. The accents fall on the firſt part of the bar.

Second,

Contains three crotchets in a bar—beat and accented like the firſt—about one third part quicker.

Third,

Contains three quavers in a bar—beat and accented like the ſecond—nearly one third quicker.

COMPOUND TIME MOODS.

First,

THIS mood contains 6 crotchets in a bar, of two equal beats, three down, and three up. Each motion requires one ſecond of time. It is accented principally on the firſt and fourth parts of the bar.

Second,

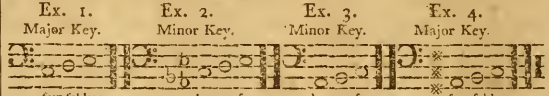
Contains ſix quavers in a bar—beat and accented like the laſt—about one quarter part quicker.

☞ In beating time, the hand ſhould fall in the firſt, and riſe in the laſt part of the bar, in all moods.

LESSON VI.

A KEY in muſic is the principal note or tone to which the whole piece is accommodated, on which the baſs always ends, and from which the pitch of the tune ſhould be taken. There are but two keys in muſic, viz. the major and the minor. The major key is "adapted to expreſs the cheerful paſſions, and the minor is expreſſive of the ſolemn and pathetic."

To determine the key of a tune, find the laſt note of the baſs and if the 3d above contain 4 ſemi-tones it is major, if but 3, it is minor. See the following examples.



The cyphers under the notes ſhew the diſtance of each from the preceding, i. e. from C to D, and from D to E, in the 1ſt ex. are two ſemi-tones each, which conſtitute the major 3d. But E being flatted in the 2d ex. the 3d is reduced one degree, which makes the minor 3d. In the 3d ex. from B to C is but one ſemi-tone, of conſequence the 3d is minor; but in the 4th ex. C is ſharped, which adds one degree to its original diſtance from the key note, and is conſtituted the major 3d. Thus the octave is ſubjected to a continual change at the pleaſure of the compoſer, the ſtate of which ſhould be comprehended by the pupil, in order to perform with ſatisfaction to himſelf and pleaſure to them who hear.

Obſerve,

Obſerve, that whatever letter the *me* is tranſpoſed to, the ſame rule is to be obſerved in determining the key, as in the foregoing examples; and as long as the preſent mode of ſol-faw-ing exiſts, the major key may be known by the name of faw next above *me*, and the minor by law next below *me*.

N. B. *The firſt note in each example is the key note.*

A THOROUGH knowledge of the preceding leſſons is indiſpenſably neceſſary; the attainment of them will ſufficiently qualify the pupil for practice. In the next place he may proceed to ſome plain tune, on the major key. Teachers of muſic ſhould take great care in the firſt ſetting out, that their ſcholars contract no diſagreeable habits; becauſe much of their future proficiency and manner of performance, depends on the firſt impreſſions. Performing by the words ſhould not be introduced until the ſchool has attained to a juſt notion of time and ſound, and can read any tune by note and letter, without embarraſſment.

Every performer ſhould have that part aſſigned to him which he can perform with the greateſt eaſe; otherwiſe the performance will be unnatural, and conſequently unpleaſing; and no performer ſhould ſing a ſolo, or any other ſtrain which belongs to a different part, without particular deſire. One voice on a high part, generally requires two or three on the baſs, i. e. a ſchool or choir ſhould have more than one half the voices on the baſs. Where this is not practicable, a baſs viol would be of great ſervice, if the perſon who uſes it is thorough in the knowledge of the inſtrument.

Of PRONUNCIATION.

GOOD pronunciation is one of the firſt and principal beauties of ſinging. The mouth ſhould be opened freely, but not wide; either extreme would deſtroy a good tone, and prevent juſt expreſſion. Many ſingers who read and ſpeak tolerably well, are extremely erroneous in their manner of pronouncing ſome particular words, when they are ſet to muſic; for inſtance, the words *reaſon, hearken, token*, &c. which have but one accent, are often ſung *rea-zon, hear-ken, to-ken*, which is very diſagreeable and improper. Words which end in *ple, ble*, &c. are often falſely accented on the laſt ſyllable, which renders them thus, *pel, bel*, &c. Words ending in *y*, with a few exceptions, ſhould be pronounced as ending in *e*, or ſhort *i*. The *l* ſhould be ſilent in *walk, talk, calm*, &c. In fine, the beſt direction which can be given is this; let every word be ſung diſtinctly, ſmoothly, and gracefully, every way conformably to the beſt rules of ſpeaking.

Of ACCENT.

ACCENT is another very important part of muſic, which is inſeparably connected with good pronunciation: It is properly an agreeable ſwell or force of the voice; but it is often erroneouſly applied to the notes, more like marks of diſtinction than otherwiſe. If the poetry be good, and the muſic well adapted to it, the accents will fall on thoſe parts of the bars, in the different moods of time, which are pointed out in the fifth leſſon; but where the muſic does not coincide with the proper emphaſis of the words, it ſhould give way, or bend to the words. Nothing

is

is more common than falſe accenting, the principal occaſion of which is harſh or loud ſinging. Many ſingers make two accents on one note, more particularly on a pointed note in binary time, which immediately precedes a fuge or repeat, which they break off with ſuch violence, as is truly ſhocking to a delicate ear. This injudicious practice effectually tends to prevent *ſoft* and *graceful* ſinging, and renders the moſt pleaſing compoſitions diſguſtful to the audience. Were it poſſible for a performer of *common* taſte, to hear himſelf at a diſtance, thus violate the niceſt rules of harmony, he would not be guilty of it a ſecond time. A pointed note which fills three fourths of a bar, notwithſtanding it includes two bar accents, cannot conſiſtently receive but one. A ſemibreve ſhould be ſtruck *ſoft*, gently ſwelled to the centre, and diminiſhed to the end. A number of long notes, driven through bars, ſhould be ſounded *full* and *ſmooth* to the end. A chain of notes ſhould be ſung *ſoft*, keeping the lips and teeth apart until the ſtur is finiſhed.

Of TIME.

IN beating time, great care is neceſſary that the hand do not influence the voice, by creating miſplaced accents, which is almoſt an univerſal error. To prevent this, avoid all violent motion; the leaſt motion of the hand or finger is ſufficient to preſerve time. No ſtrain ſhould be ſung any faſter in the quickeſt mood of time, than will admit of plain, diſtinct pronunciation. By hurrying a piece of muſic, performers are apt to ſing *harſh* and *uneven*, in conſequence of which, the beauty of the ſubject is obſcured, and confuſion introduced. Hence we learn that the ſubject and occaſion ſhould govern the movement.

Of SYNCOPATION.

IT is very difficult to do juſtice to the compoſition where notes are driven through bars, and otherwiſe interfere with the natural courſe of time and accent, without an able inſtructor. The common practice is very injudicious and erroneous. In the 3d mood of common time, where a minim ſtands between two crotchets, it is common to perform them like four crotchets, which deſtroys the intention of the author, and greatly injures the words; particularly where the firſt crotchet and ſucceeding minim are ſlurred together, they ſhould be ſung as ſmooth as poſſible, in order to prevent a ſecond accent on the word or ſyllable to which they are adapted. The ſame precaution is neceſſary in all moods of time wherever an inſtance of this kind occurs.

Of SOFT SINGING.

IN a ſchool, or choir, where ſoft muſic is ſucceſsfully inculcated, it would be difficult for an attentive obſerver to point out many imperfections. Soft muſic is always accompanied with graceful motion, juſt expreſſion, proper accent, and captivating harmony. On the other hand, harſh ſinging is attended with convulſive motion, bad pronunciation, miſapplied accent, and a diſguſtful jarring. The latter is too juſt a deſcription of the preſent mode of ſinging, occaſioned in a great meaſure by a miſtaken idea, which many entertain, that good muſic conſiſts principally in ſinging loud; but juſt the reverſe of this is the caſe. In performing *fortes* and *fortiſſimos*, the voice ſhould not be extended beyond its natural elevation; in performing *pianos* the voice ſhould be reduced to as ſmall a degree of ſound, as will juſt

admit

admit of intelligible pronunciation; and in all common ſtrains, a medium ſhould be conſtantly obſerved, neither ſo faint, as to dwindle into indifference, nor ſo loud as to admit of a ſingle harſh tone. Such a practice, if once adopted and purſued, will not fail ſo arreſt the attention and gain the approbation of every adequate judge of muſic. A reform in theſe particulars muſt begin with teachers of muſic; hence the great importance of employing ſuch inſtructors, as will, by their example as well as precept, inculcate ſoft, ſmooth, and graceful ſinging. *Solos* ſhould be ſung ſoft, high notes clear, but not loud. In ſinging counter, great attention is neceſſary, that every note be touched ſoft, and ſmooth, otherwiſe the counter will predominate, which is very inconſiſtent with the principles of muſic.

Of DIRECTORY TERMS.

A STRICT and conſtant adherence to the terms, *moderato*, *vivace*, *forte*, *piano*, &c. will add greatly to the beauty of the performance, and are of as great importance as any other characters in muſic. No one, it is preſumed, will diſpute the neceſſity of ſuch terms as are occaſionally placed over the muſic; yet fingers in general are ſo regardleſs of them, that the effect they are intended to produce on the audience, is entirely loſt. When the term *moderato* occurs, the ſtrain ſhould be performed at leaſt one third part ſlower. The ſame difference ſhould be obſerved in all other terms, particularly in *piano*. The ſurpriſing good effect of ſuch a method, if once properly adhered to, will be ſeen by the attention it will command in every audience.

Of GRACES and ORNAMENTS.

THE *trill*, notes of *tranſition*, &c. have not been attended to in the preceding rules; it being much better to omit, than attempt them in young ſchools. The moſt important graces and ornaments of muſic, are natural accompliſhments; it is therefore impoſſible to acquire them mechanically, ſo as to add to the real beauty of the muſic. Upon the whole, let every note be ſung as it ſtands, without affecting any airs, or ſuppoſed graceful variations. The greateſt ornament in ſinging, is a decent, modeſt deportment, and a heart deeply impreſſed with a due reverence for the name and worſhip of that infinitely exalted Being, to whom we owe our exiſtence, and every bleſſing, and to whoſe praiſe we ſhould ever tune our voices.

PARTICULAR REMARKS.

IN tunes of four parts in ſcore, the parts are thus arranged:—1ſt, the baſs—2d, the tenor—3d, the counter—and 4th, the treble. In tunes of three parts, the middle part is conſidered as the air, where it is not expreſſed otherwiſe in the beginning of the ſtave.

MUSICAL TERMS, EXPLAINED.

ADAGIO, *the slowest movement.*

Affettuoso, *affectionately.*

Air, *the leading part.*

Allegro, *a quicker movement.*

Allegretto, *not so quick as allegro.*

Andante, *the 3d degree of movement; distinctly.*

Andantino, *quicker than Andante.*

Bass, *the lowest part in harmony.*

Binary time, *two equal motions in a bar.*

Choro Grando, *grand chorus.*

Con Dolce, *with sweetness.*

Con Furia, *with boldness.*

Crescendo or Cres. *increasing or swelling.*

Da Capo, *close with the first strain.*

Diminuendo or Dim. *to diminish the sound.*

Duetto, *two parts sung together.*

Expressivo, *expressively.*

Forte or For. *strong and loud.*

Fortissimo or Fortis. *louder than Forte.*

Fuge, *is a composition where the parts fall in one after another.*

Grave, *slow and solemn.*

Largo, *the second degree of movement.*

Larghetto, *not so slow as Largo.*

Maestoso, *with majesty.*

Moderato or Mod. *slower than the usual time of that mood.*

Mezza Voce, or Mez. Pia. *between Forte and Piano.*

Piano or Pia. *soft.*

Pianissimo or Pianis. *very soft.*

Plaintive, *mournfully.*

Spirituoso, or Con. Spirito, *with life and spirit.*

Solo, *one part alone.*

Tacit, *to be silent.*

Transition, *sliding gracefully, or softening the roughness of a leap.*

Trio, *three parts.*

Triple, *a species of time, of three parts in a bar.*

Unison, *two or more voices on one sound.*

Vigoroso, *with energy and vigor.*

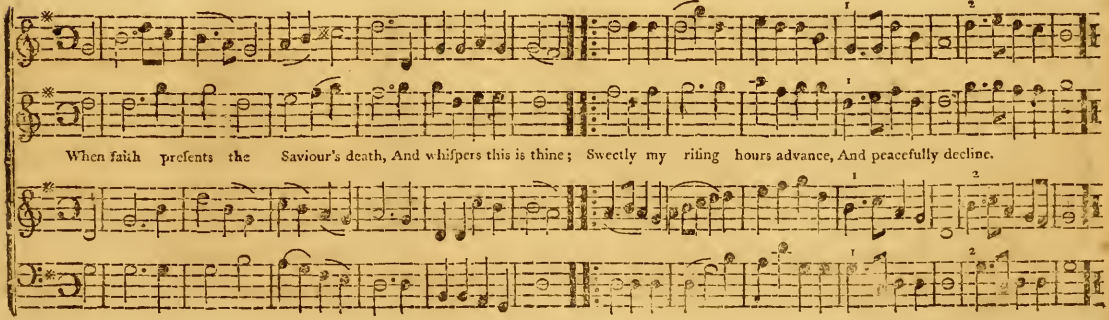
Vivace, *in a lively stile.*

Volti, *turn over.*

THE

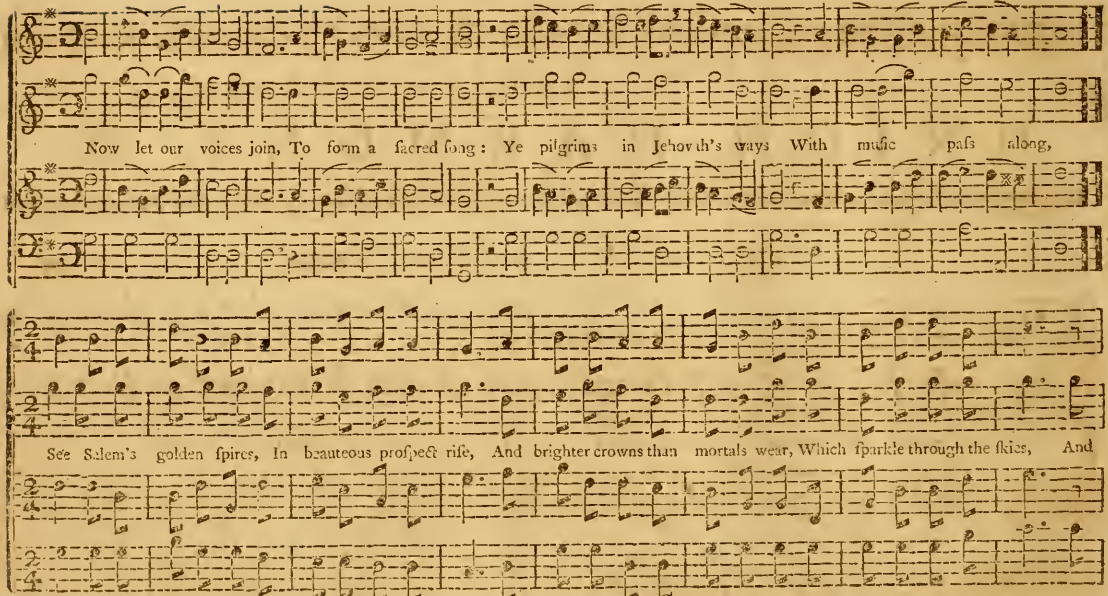
UNION HARMONY, &c.

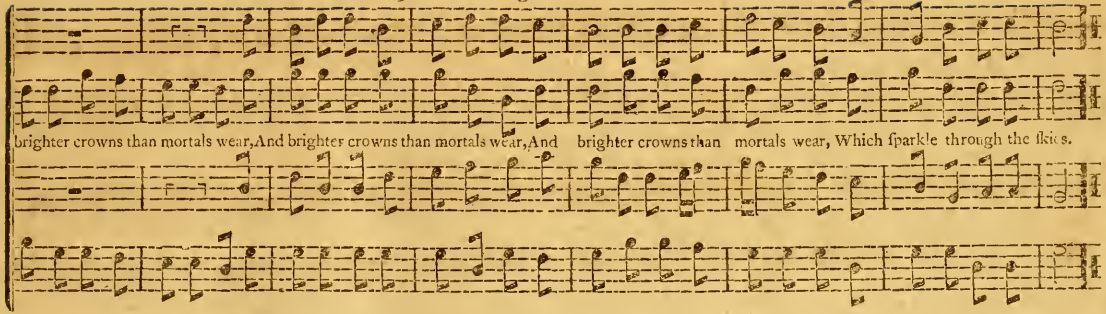
Alpha. C. M. Words from Hervey's Meditations.



Pilgrim's Song. S. M.

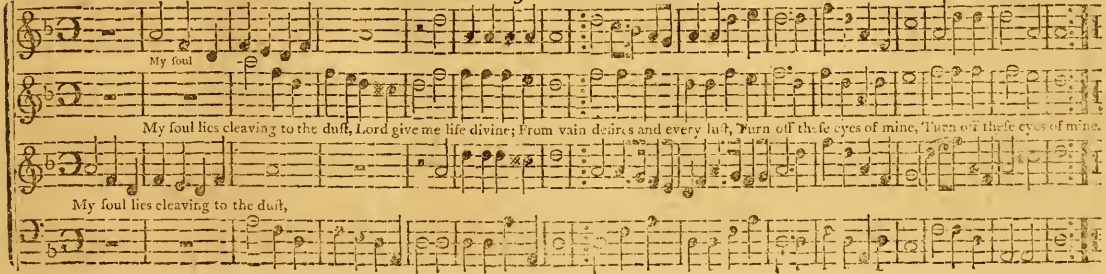
Words by Dr. Doddridge.





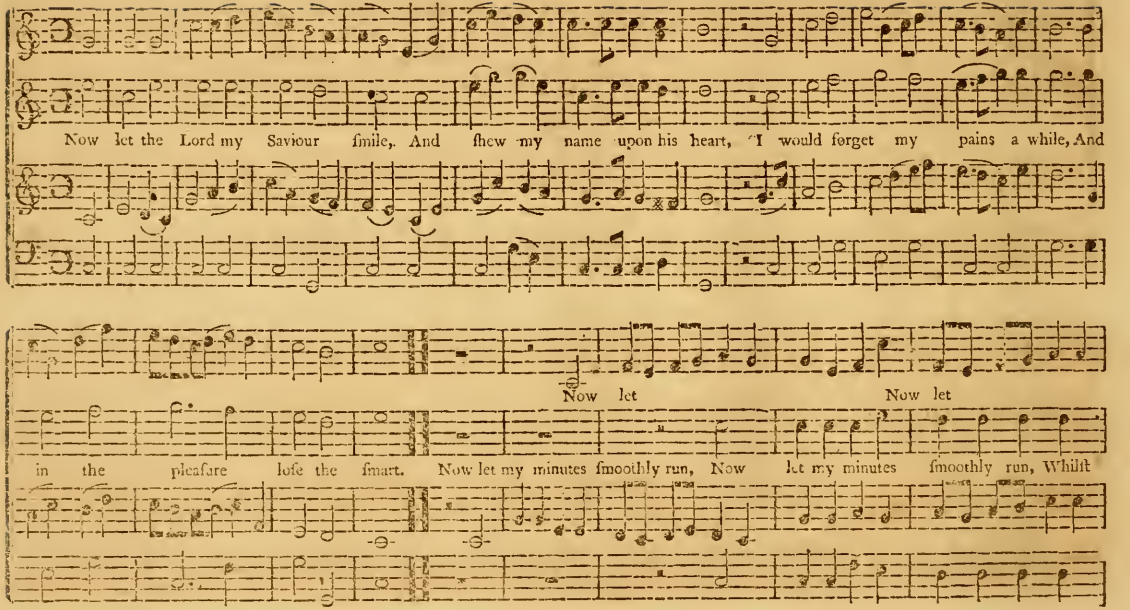
Hundred and Nineteenth Pſalm. C. M.

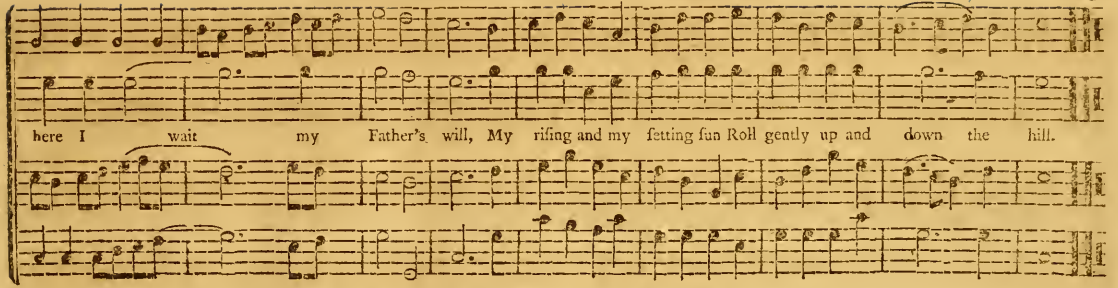
Words by Dr. Watts.



Contentment. L. M.

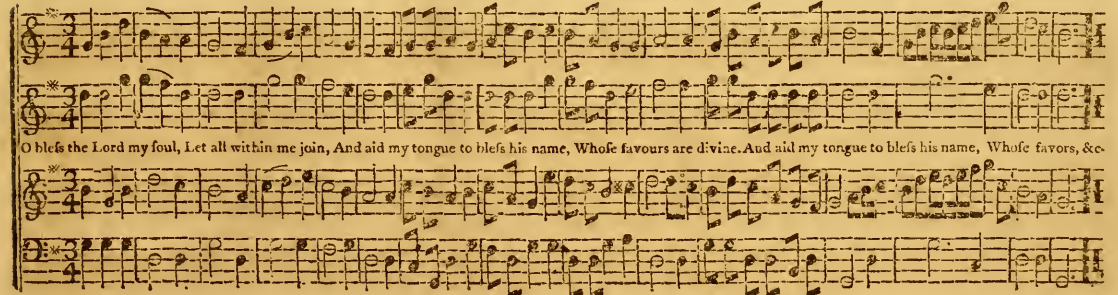
Words by Dr. Watts.





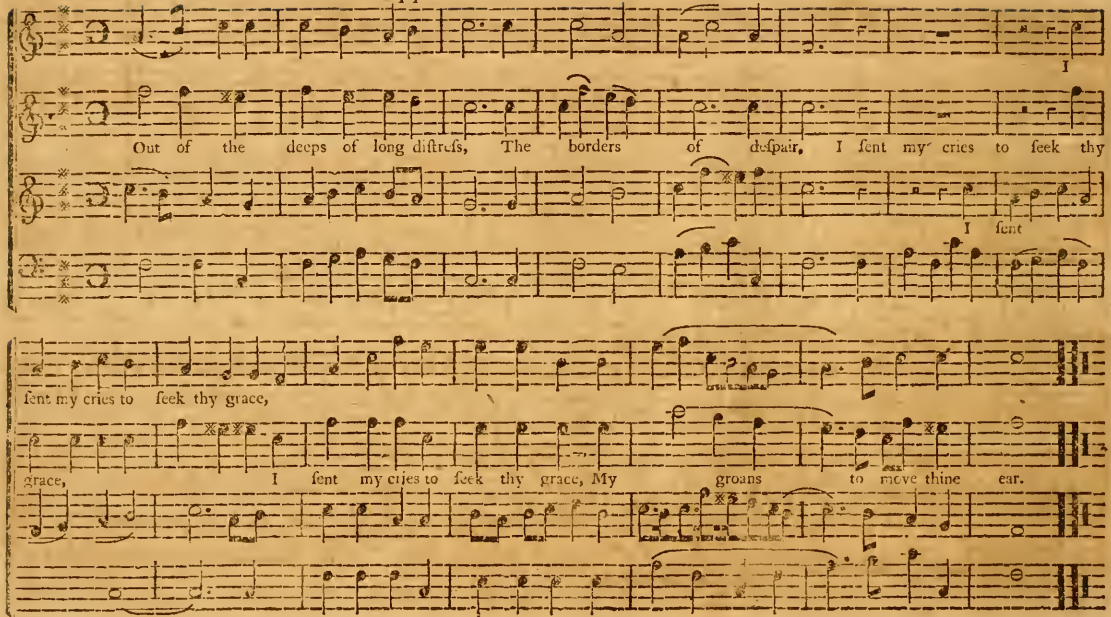
Havre. S. M.

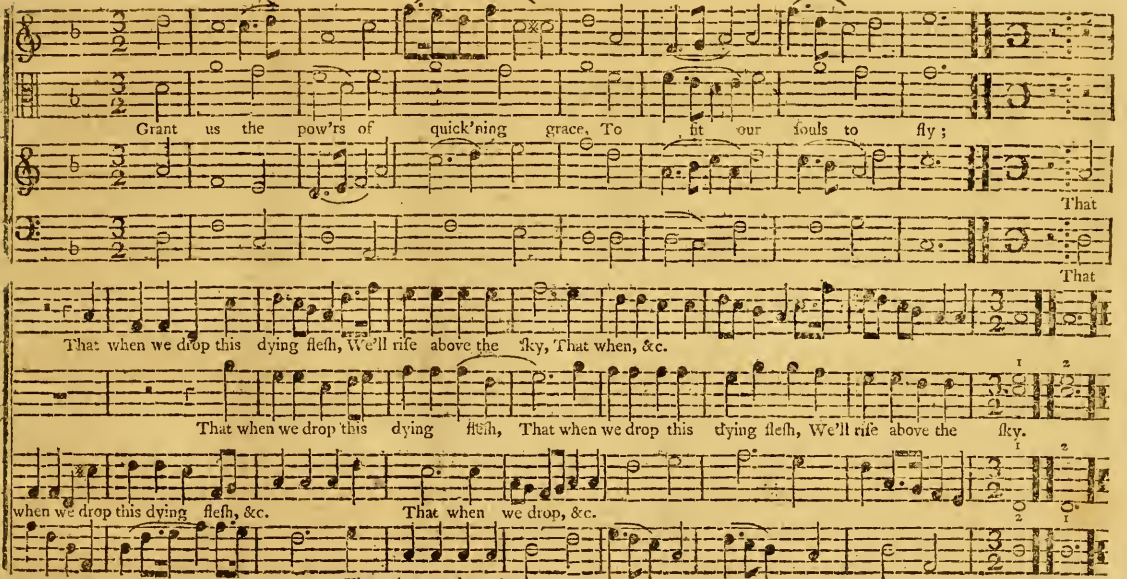
Words by Dr. Watts.



Philippi. C. M.

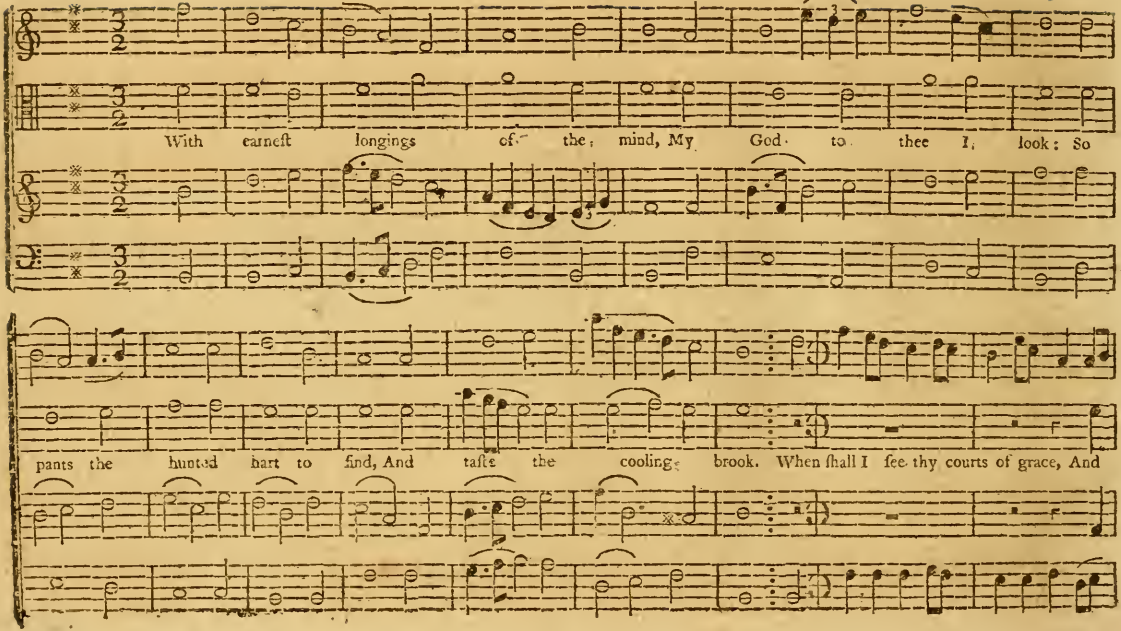
Words by Dr. Watts.

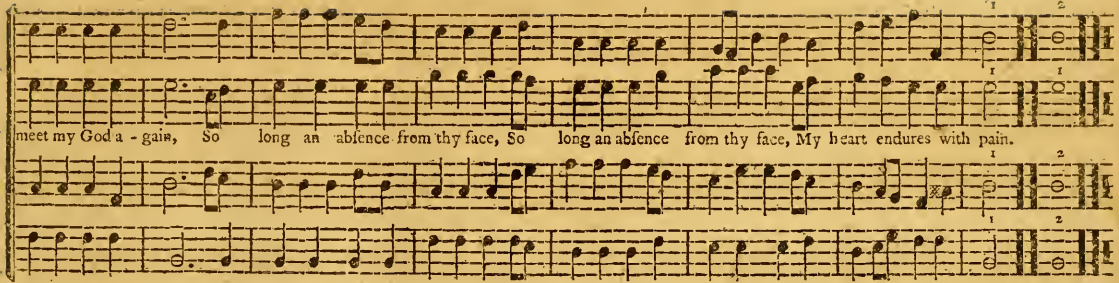



Grant us the pow'rs of quick'ning grace, To fit our ſouls to fly;
That
That when we drop this dying fleſh, We'll riſe above the ſky, That when, &c.
That when we drop this dying fleſh, That when we drop this dying fleſh, We'll riſe above the ſky.
when we drop this dying fleſh, &c.
That when we drop, &c.
That when we drop, &c.

Charlemont. C. M.

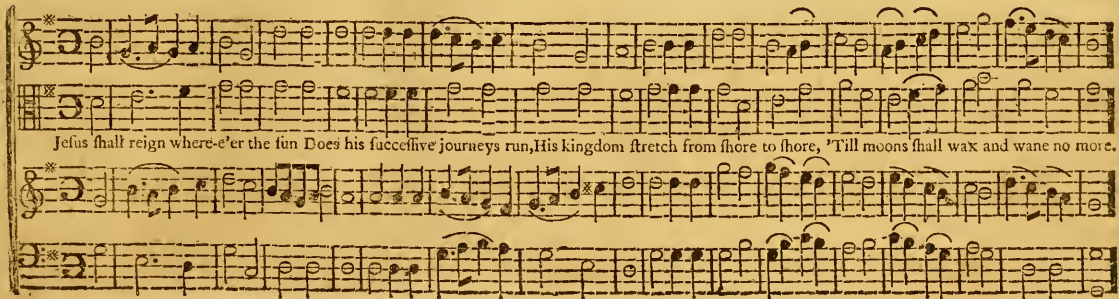
Words by Dr. Watts.





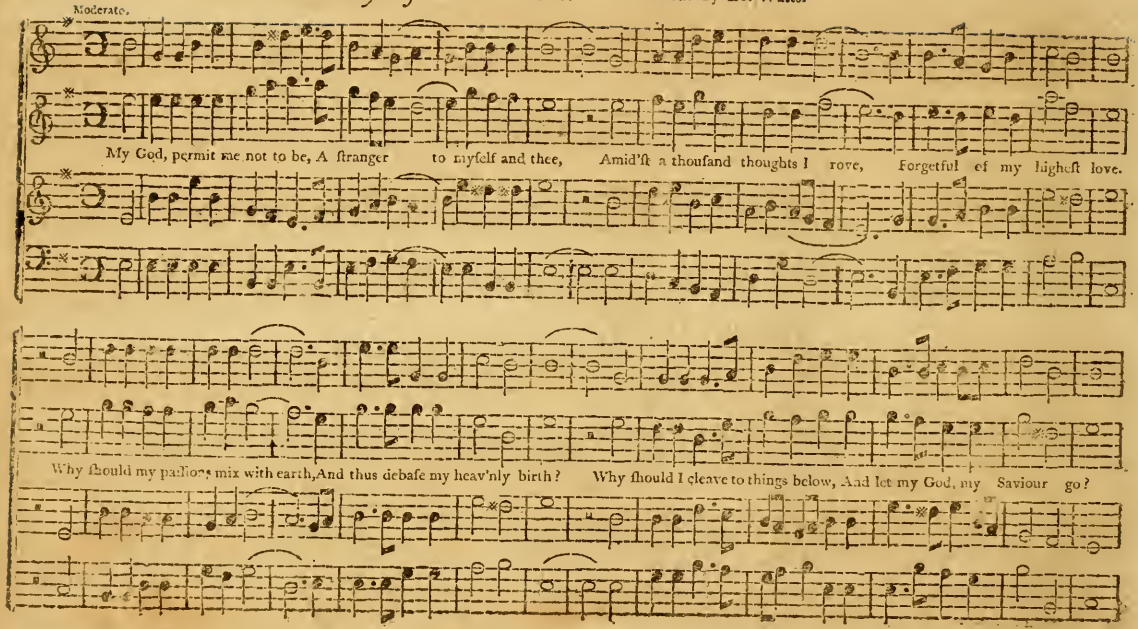
Fairlee. L. M.

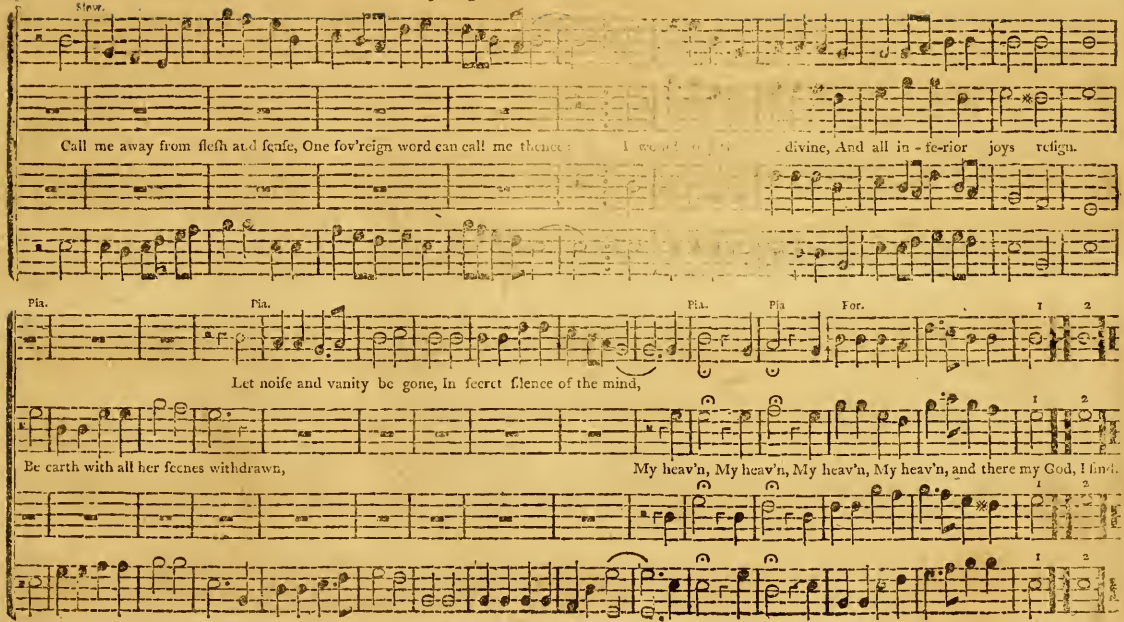
Words by Dr. Watts.



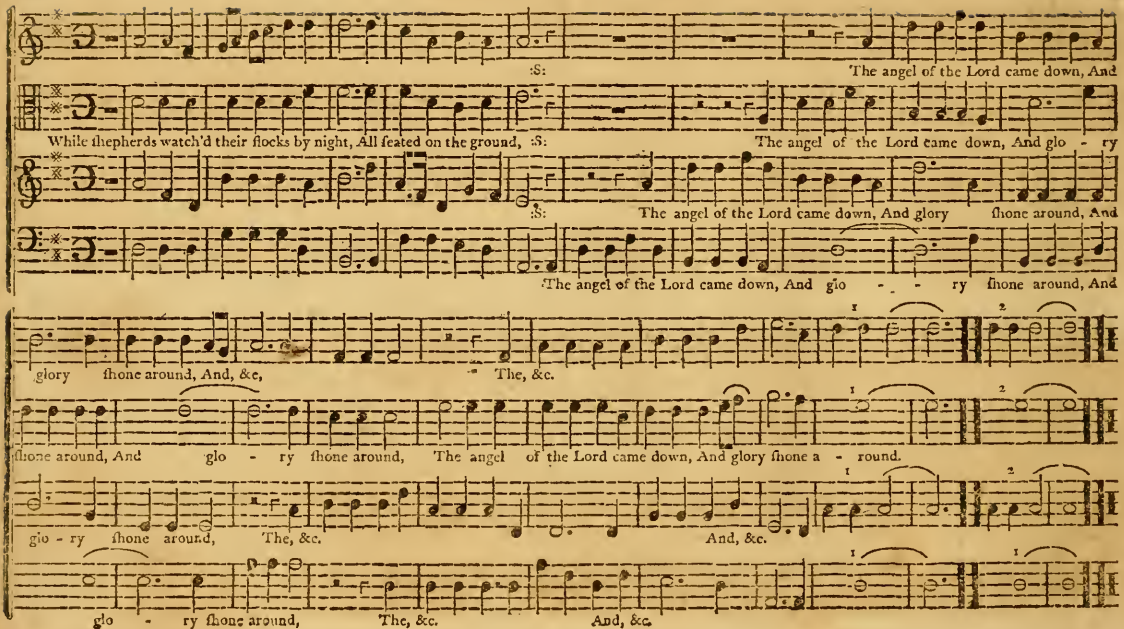
Lynnfield. L. M.

Words by Dr. Watts.

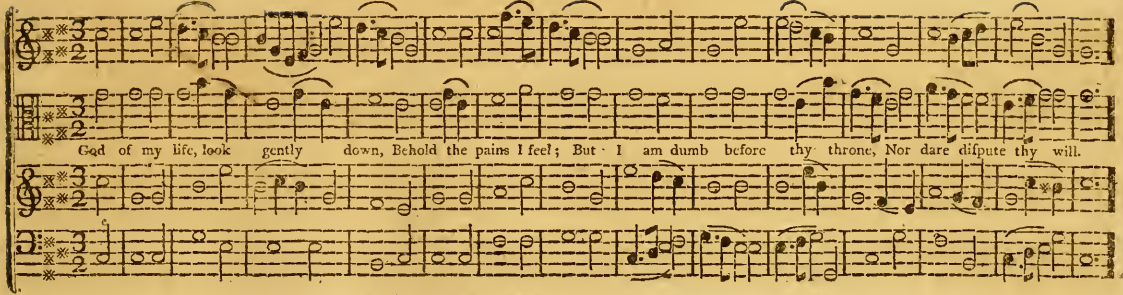



Slow.
Call me away from fleſh and ſenſe, One ſov'reign word can call me thence
divine, And all in - fe-rior joys reſign.
Pia.
Pia.
Pia.
Pia
For.
1
2
Let noiſe and vanity be gone, In ſecret ſilence of the mind,
Be earth with all her ſcenes withdrawn,
My heav'n, My heav'n, My heav'n, My heav'n, and there my God, I find.

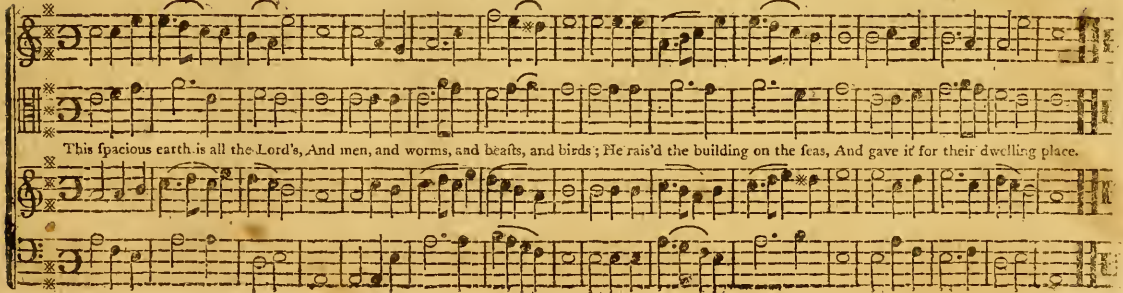
Sherburne. C. M.

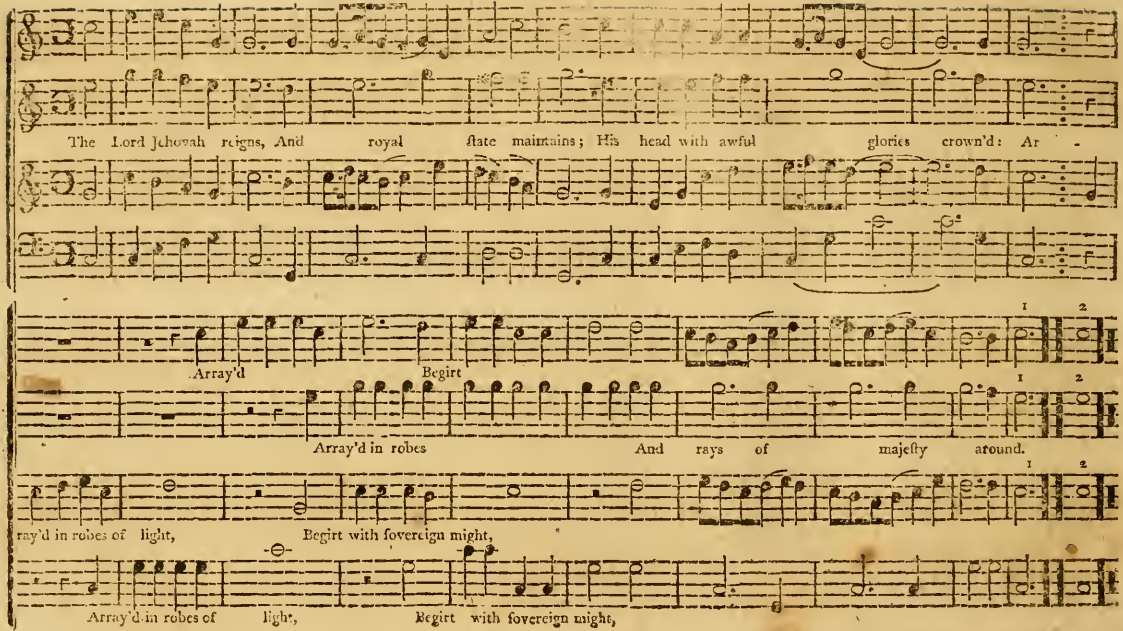


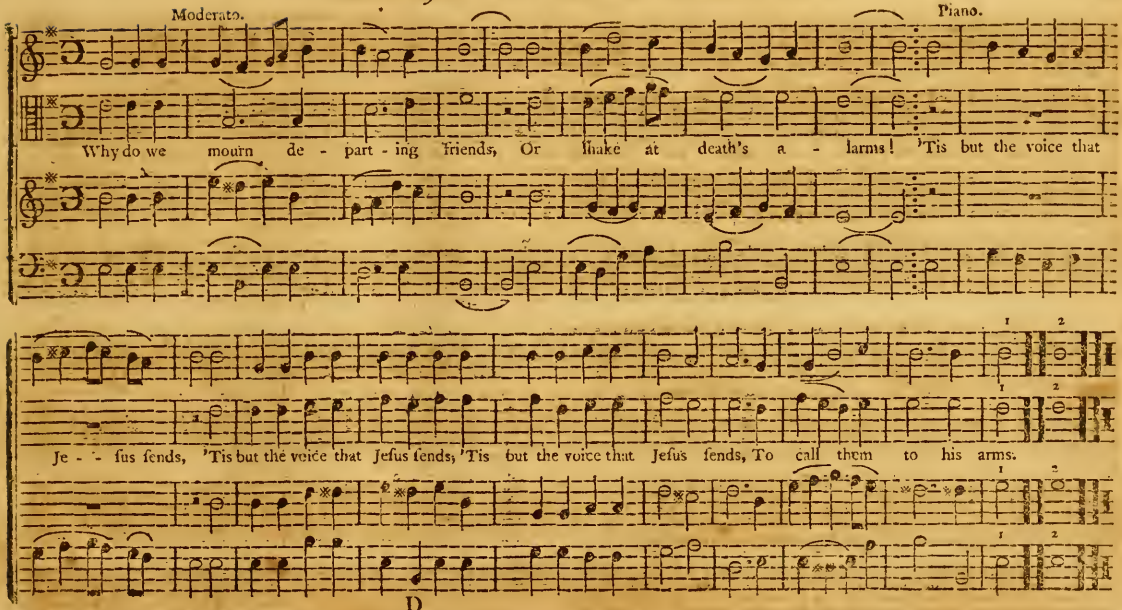
Poland. C. M. Words by Dr. Watts.



Paris. L. M. Words by Dr. Watts.

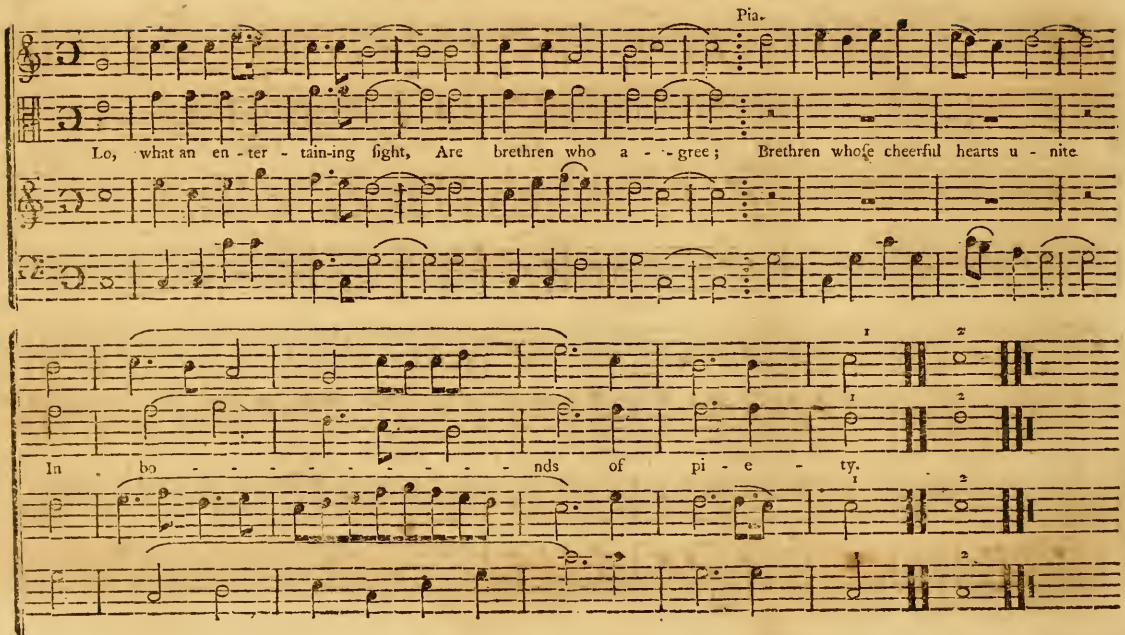


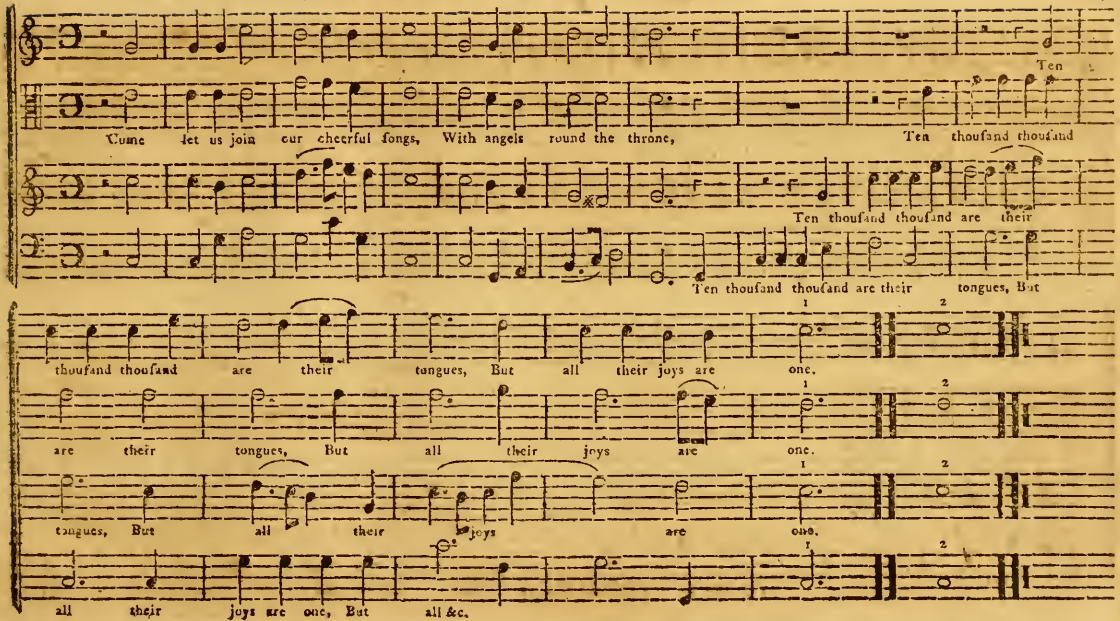

The Lord Jehovah reigns, And royal state maintains; His head with awful glories crown'd: Ar -
Array'd Begirt
Array'd in robes And rays of majesty around.
ray'd in robes of light, Begirt with sovereign might,
Array'd in robes of light, Begirt with sovereign might,

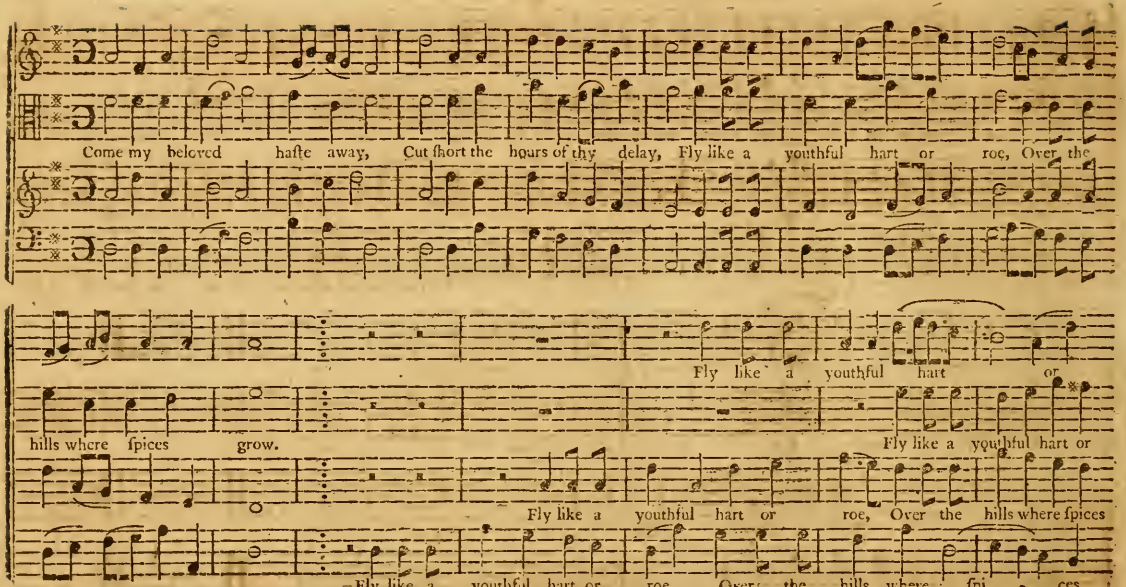

Moderato.
Piano.
Why do we mourn de - part - ing friends, Or shake at death's a - larms! 'Tis but the voice that
Je - - sus sends, 'Tis but the voice that Jesus sends, 'Tis but the voice that Jesus sends, To call them to his arms.
1
2

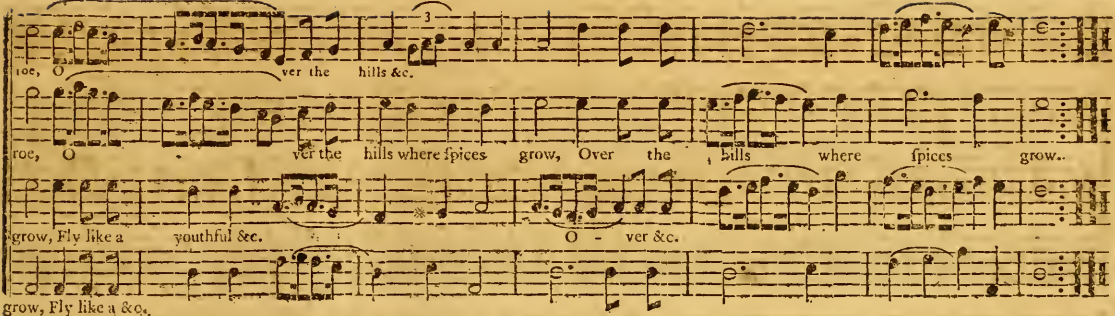
Zion. C. M.

Words by Dr. Watts.

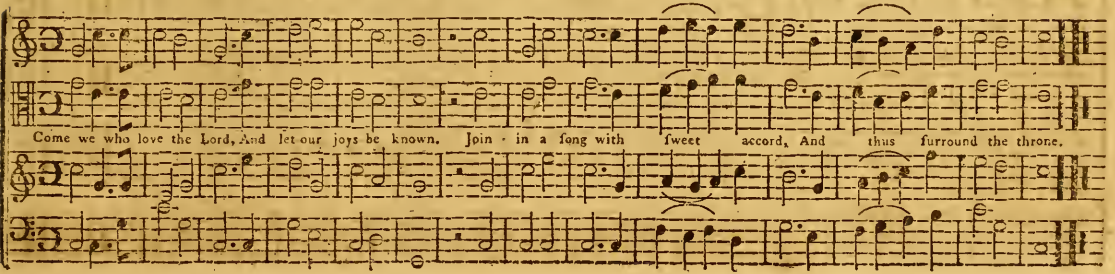



Ten
Come let us join our cheerful songs, With angels round the throne, Ten thousand thousand
Ten thousand thousand are their
Ten thousand thousand are their tongues, But
thousand thousand are their tongues, But all their joys are one.
are their tongues, But all their joys are one.
tongues, But all their joys are one.
all their joys are one, But all &c.

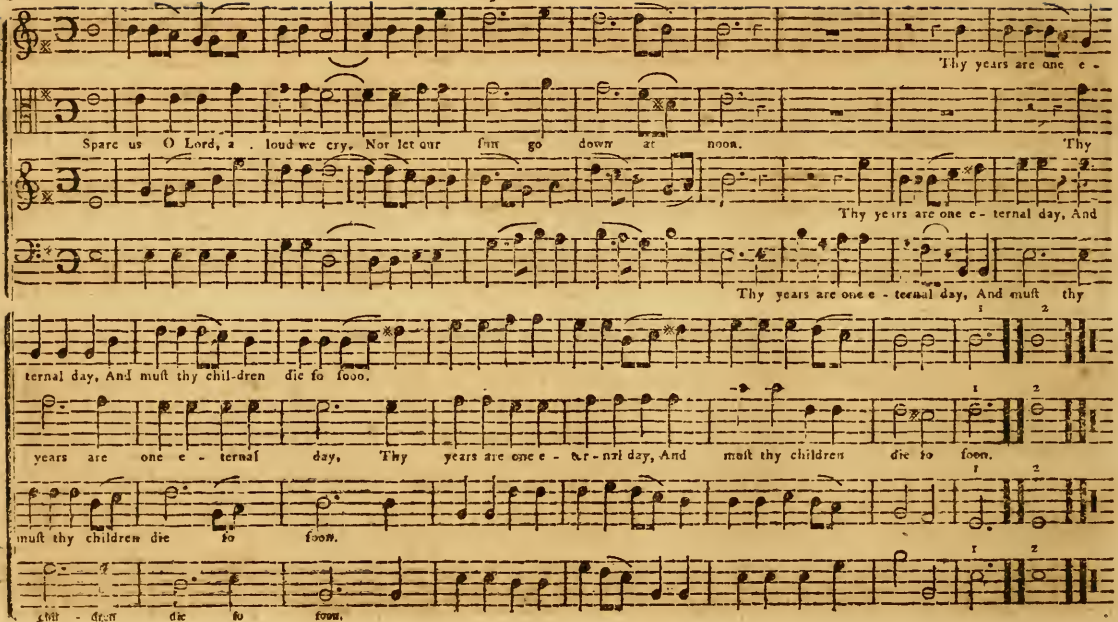

Come my beloved haſte away, Cut ſhort the hours of thy delay, Fly like a youthful hart or roe, Over the
Fly like a youthful hart or
hills where ſpices grow.
Fly like a youthful hart or
Fly like a youthful hart or roe, Over the hills where ſpices
Fly like a youthful hart or roe, Over the hills where ſpi ces

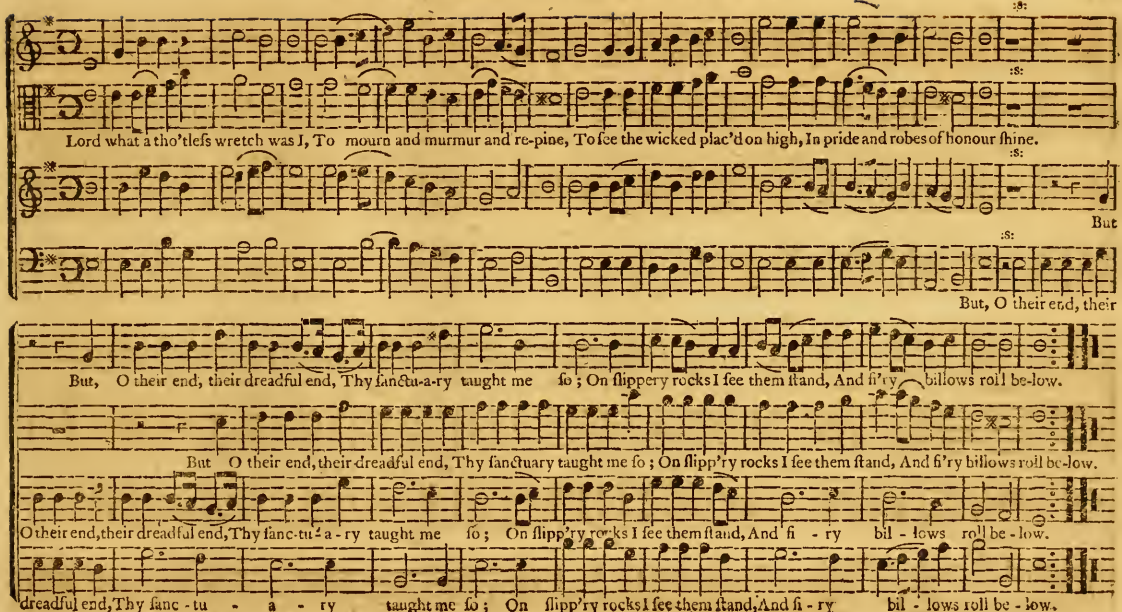


Newton. S. M. Words by Dr. Watts.



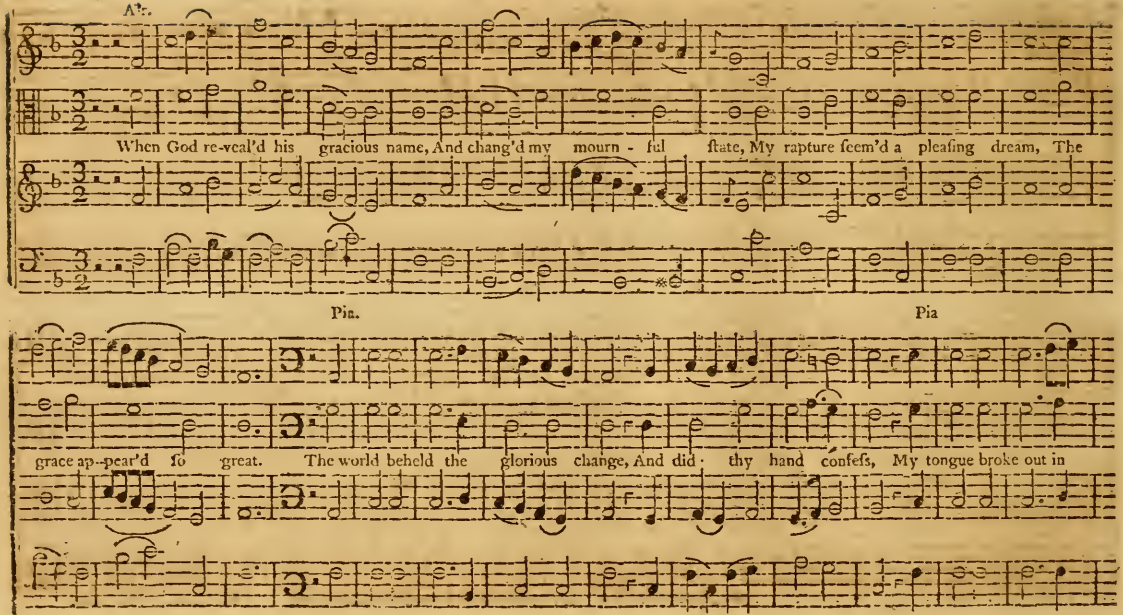
Complaint. L. M.



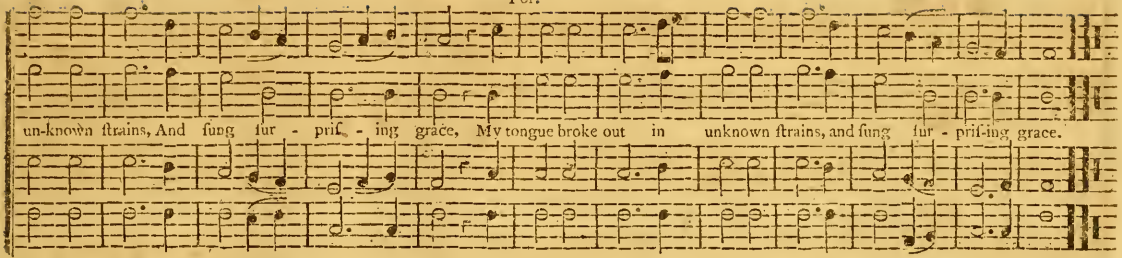

Lord what a tho'tleſs wretch was I, To mourn and murmur and re-pine, To ſee the wicked plac'd on high, In pride and robes of honour ſhine.
But
But, O their end, their
But, O their end, their dreadful end, Thy ſanctu-a-ry taught me ſo; On ſlippery rocks I ſee them ſtand, And fi'ry billows roll be-low.
But O their end, their dreadful end, Thy ſanctuary taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi'ry billows roll be-low.
O their end, their dreadful end, Thy ſanc-tu-a-ry taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi - ry bil - lows roll be - low.
dreadful end, Thy ſanc - tu - a - ry taught me ſo; On ſlipp'ry rocks I ſee them ſtand, And fi - ry bil - lows roll be - low.

Archdale. C. M.

Words by Dr. Watts.

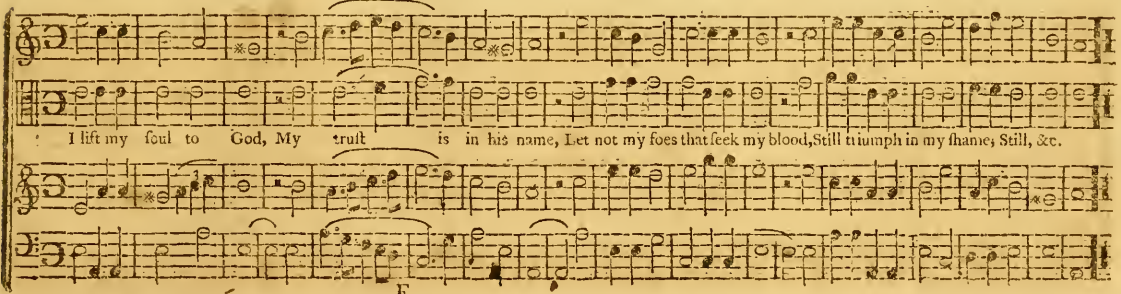


For.



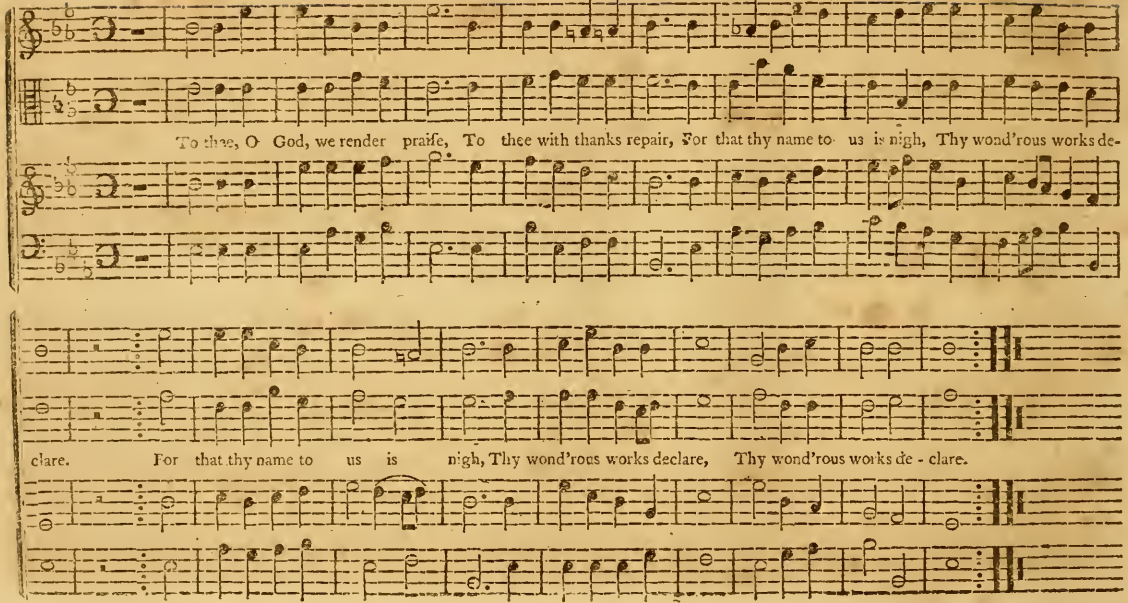
Twenty Fifth Pſalm Tune. C. M.

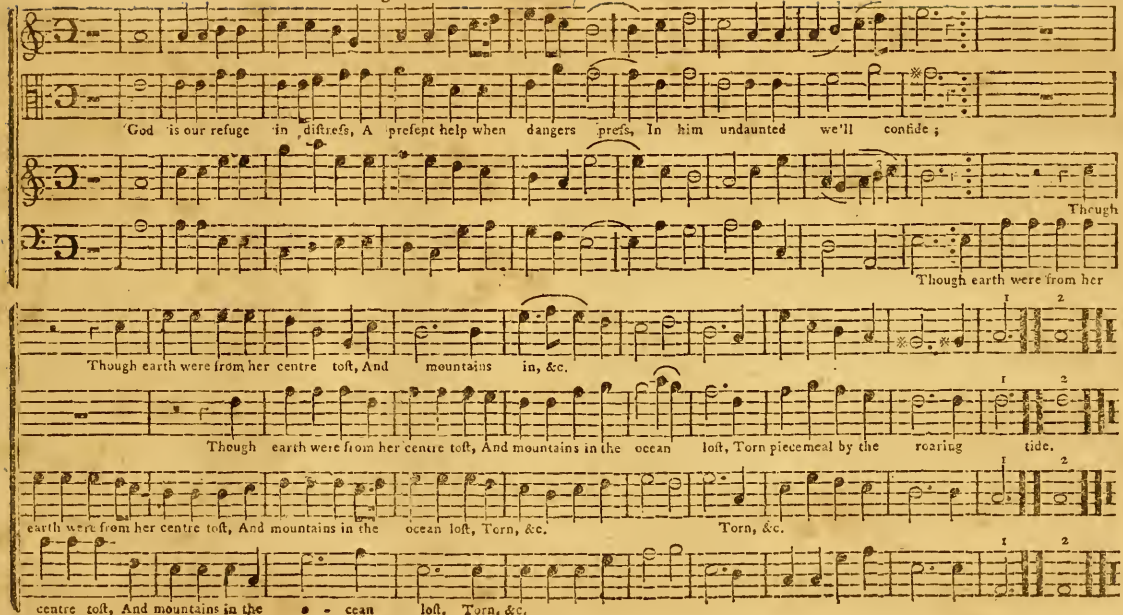
Words by Dr. Watts.



Alexandria. C. M.

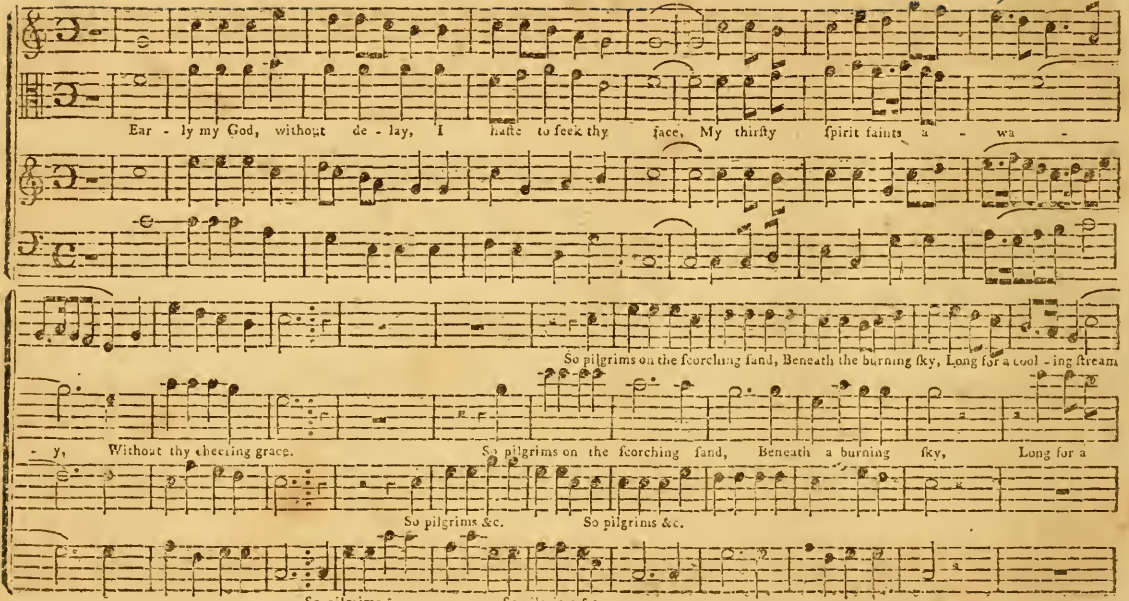
Words by Tate & Brady.

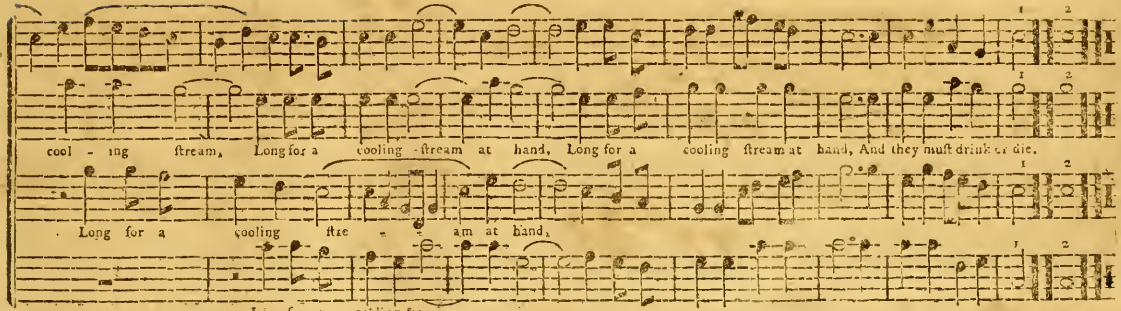



God is our refuge in diſtreſs, A preſent help when dangers preſs, In him undaunted we'll confide;
Though
Though earth were from her
Though earth were from her centre toſt, And mountains in, &c.
Though earth were from her centre toſt, And mountains in the ocean loſt, Torn piecemeal by the roaring tide.
earth were from her centre toſt, And mountains in the ocean loſt, Torn, &c.
Torn, &c.
centre toſt, And mountains in the o - cean loſt, Torn, &c.

Montgomery. C. M.

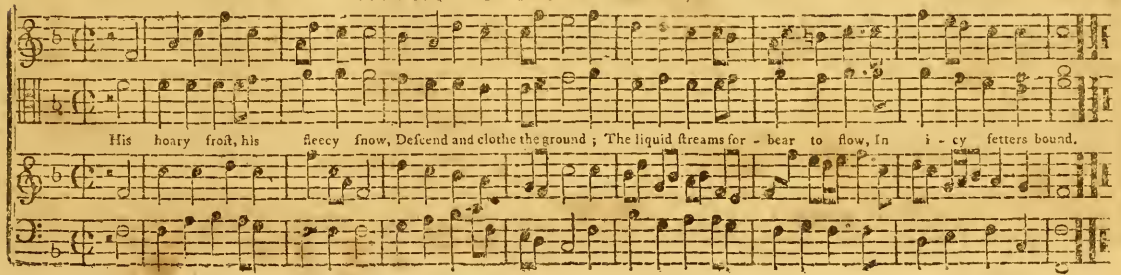
Words by Dr. Watts.





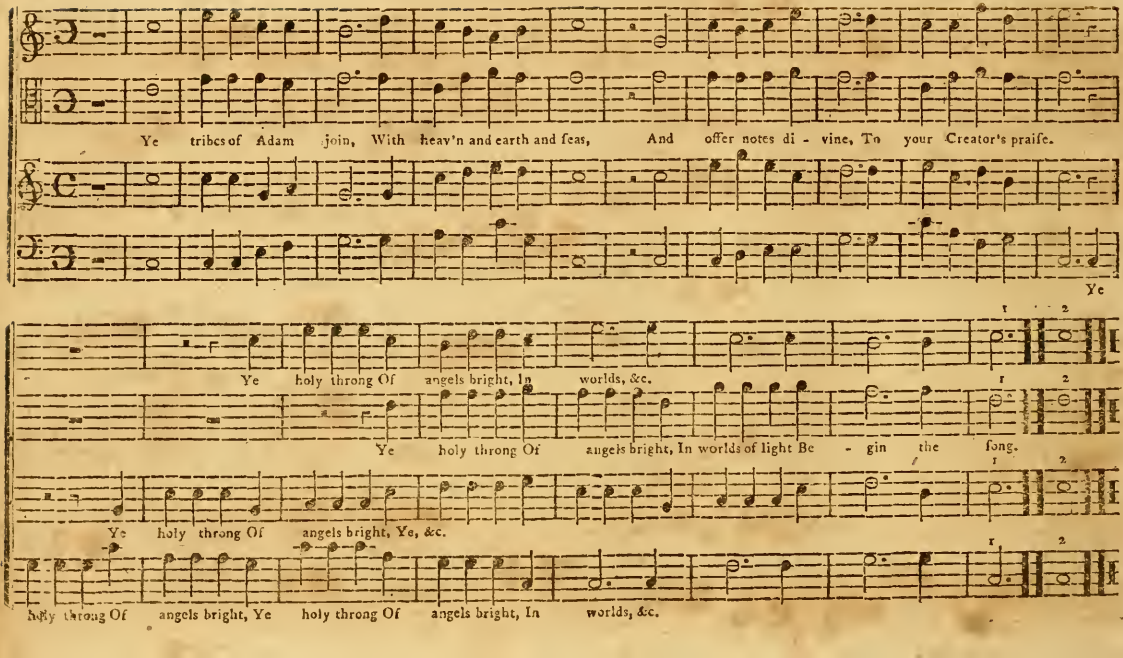
Winter. C. M.

Words by Dr. Watts.

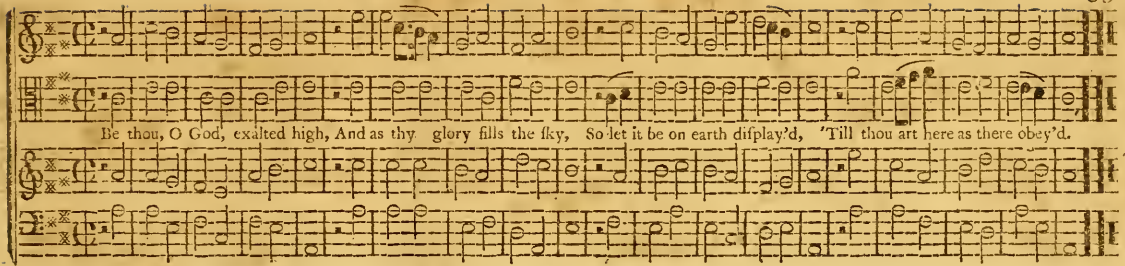


Lenox. P. M.

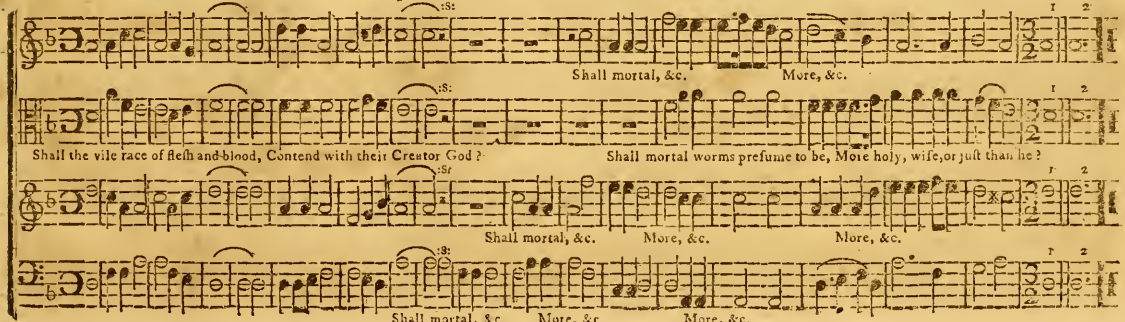
Words by Dr. Watts.



Old Hundred. L. M. Words Anon.

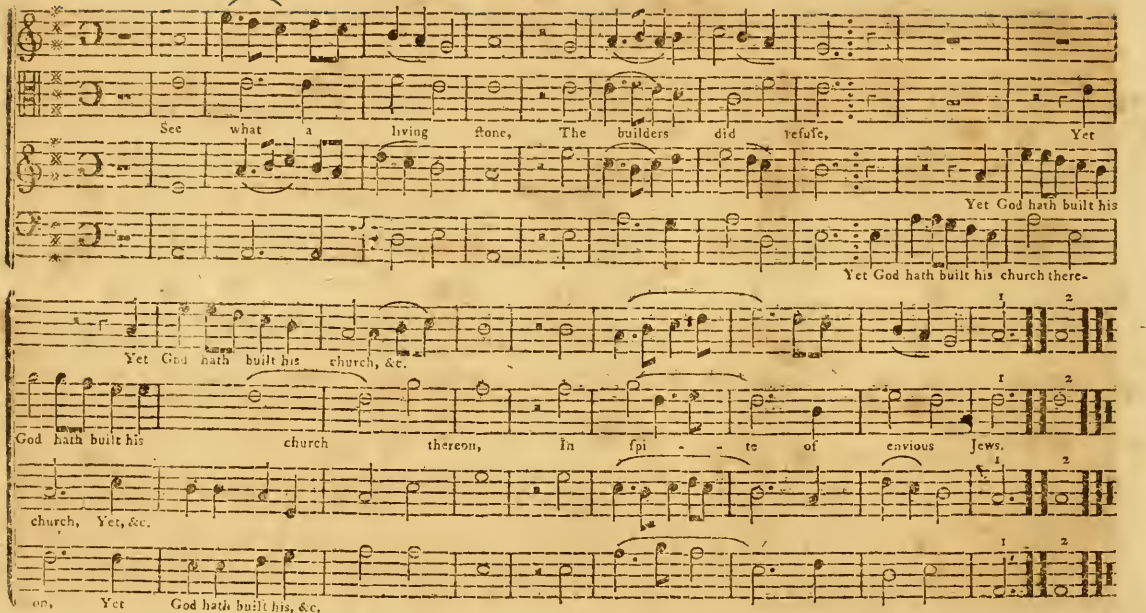


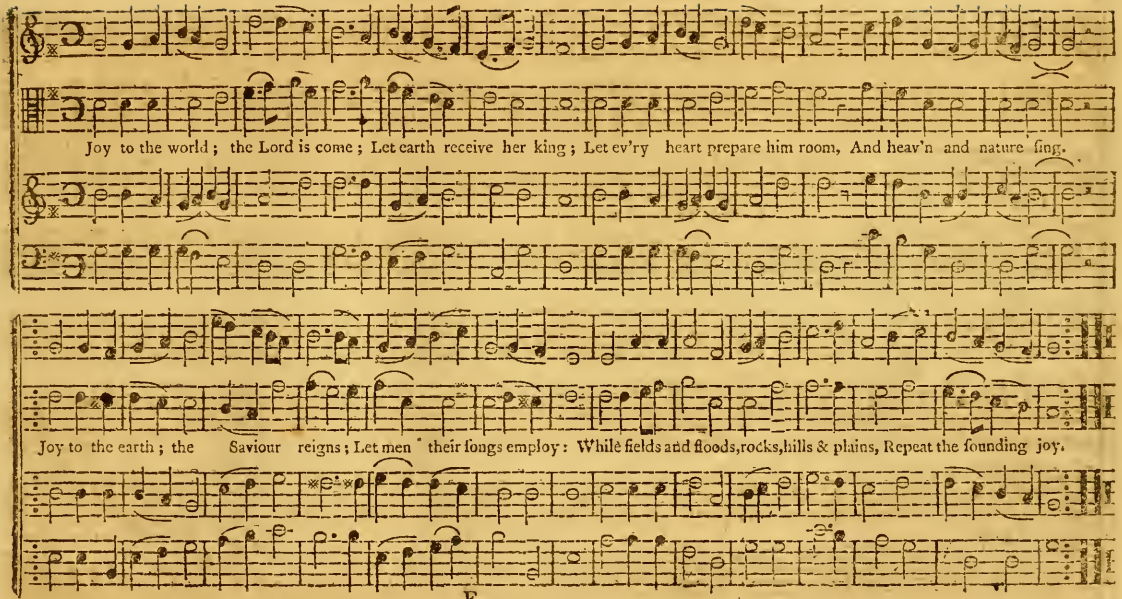
Naples. L. M. Words by Dr. Watts.

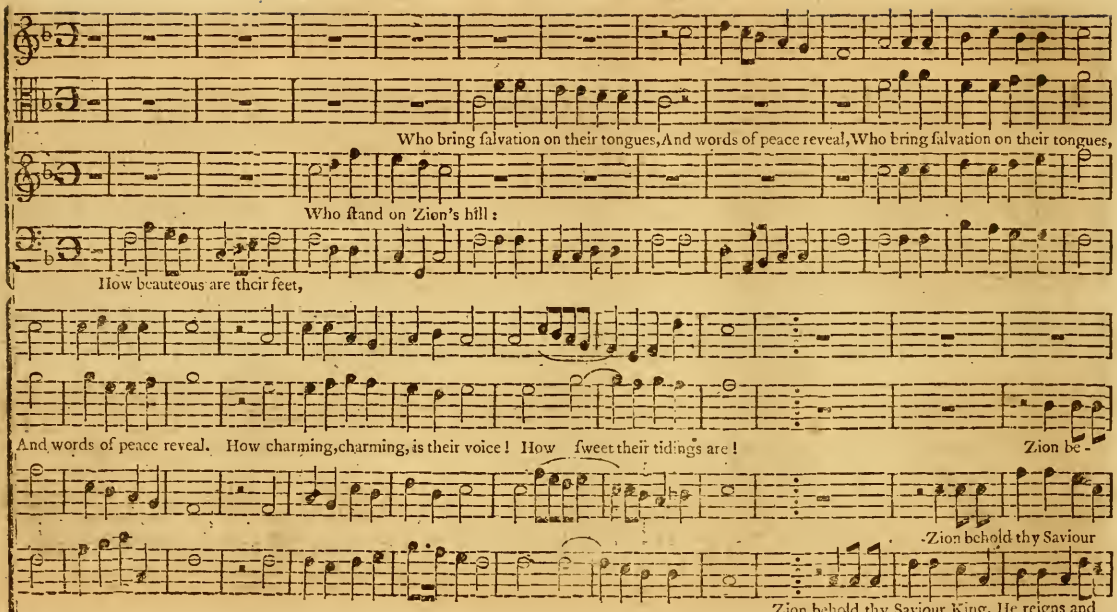


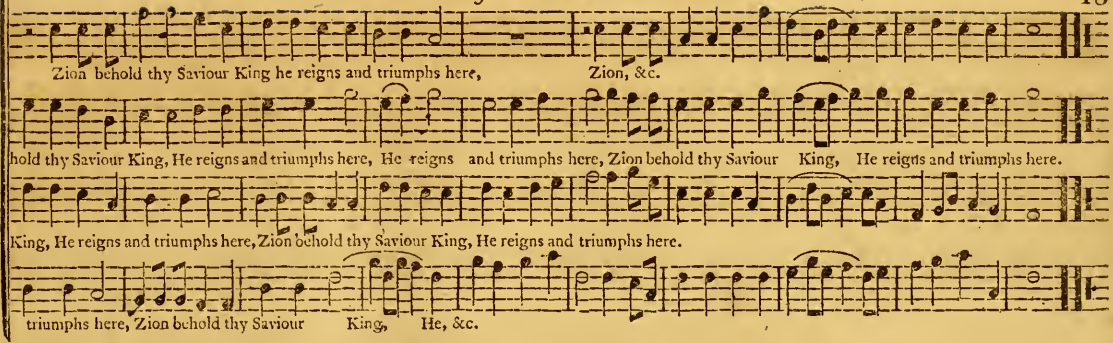
Stafford. S. M.

Words by Dr. Watts.



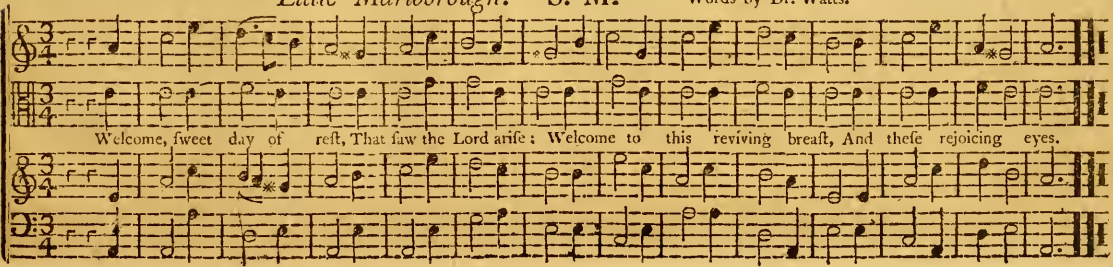

Joy to the world; the Lord is come; Let earth receive her king; Let ev'ry heart prepare him room, And heav'n and nature ſing.
Joy to the earth; the Saviour reigns; Let men their ſongs employ: While fields and floods, rocks, hills & plains, Repeat the ſounding joy.


Who bring salvation on their tongues, And words of peace reveal, Who bring salvation on their tongues,
Who stand on Zion's hill:
How beauteous are their feet,
And words of peace reveal. How charming, charming, is their voice! How sweet their tidings are!
Zion be-
Zion behold thy Saviour
Zion behold thy Saviour King, He reigns and



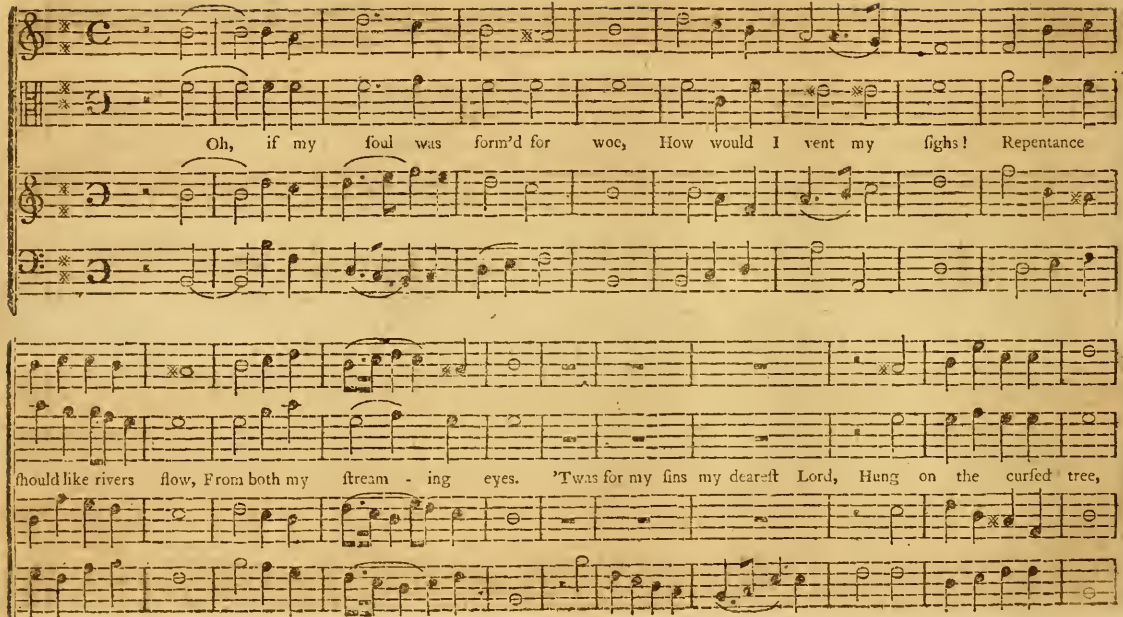
Little Marlborough. S. M.

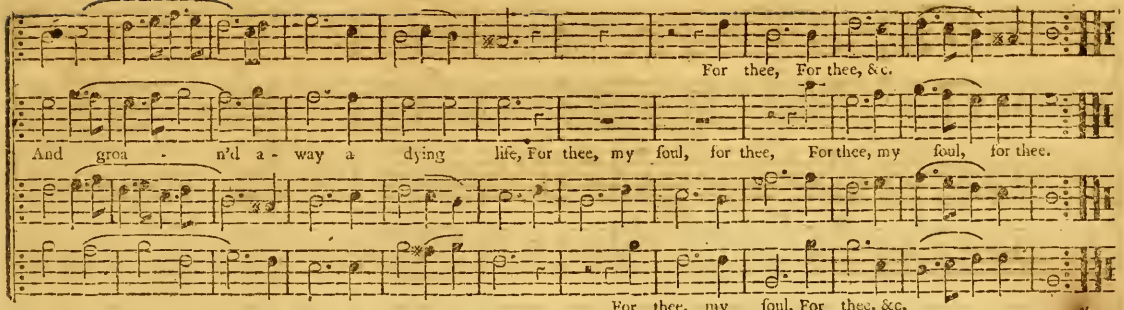
Words by Dr. Watts.



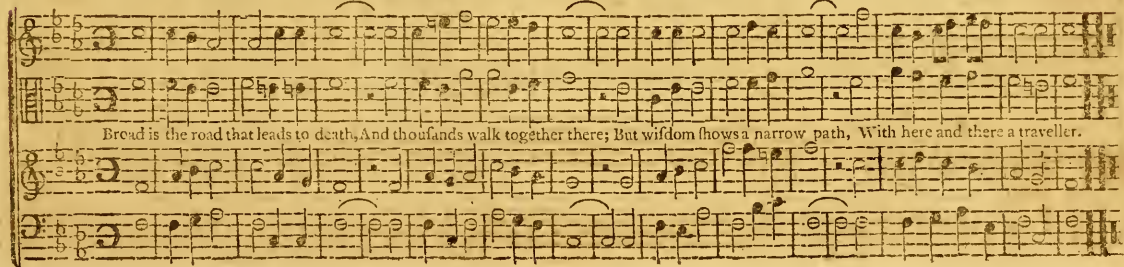
Walpole. C. M.

Words by Dr. Watts.



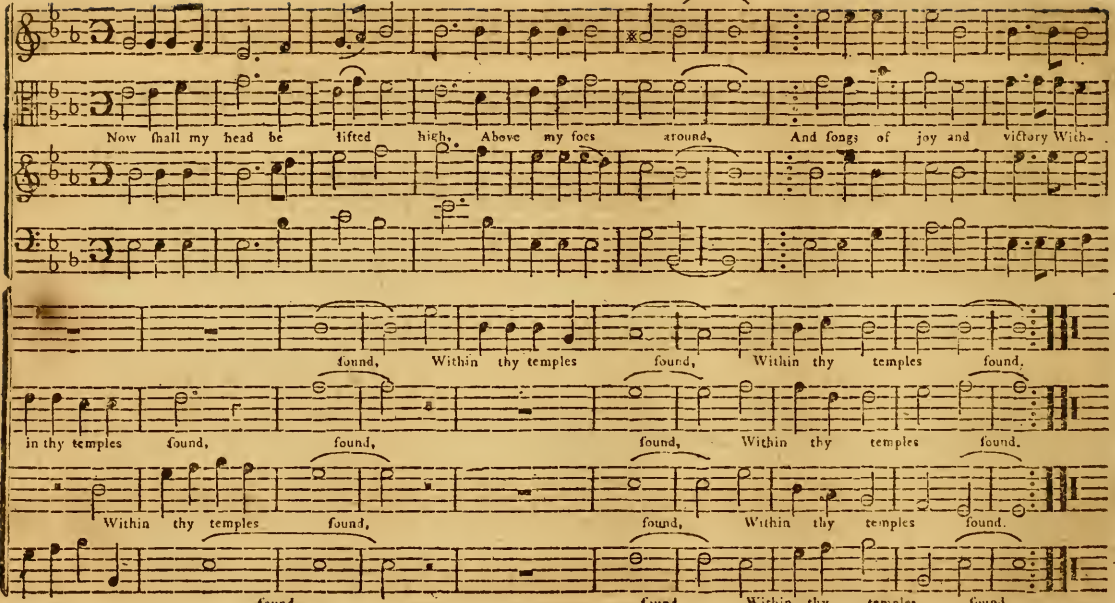


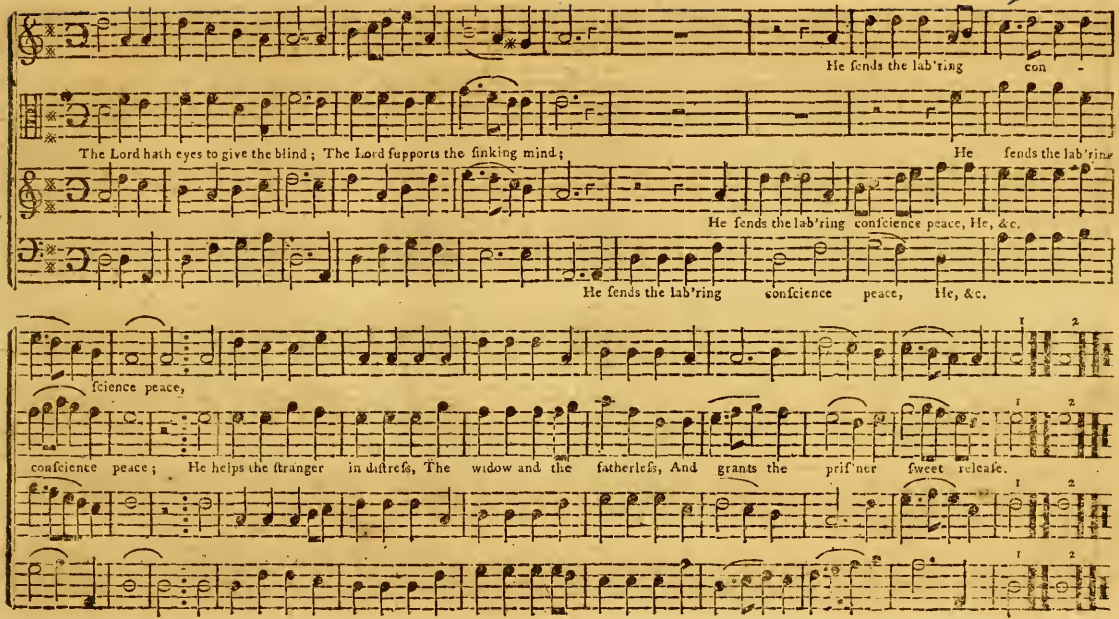
Windham. L. M. Words by Dr. Watts.



Victory. C. M.

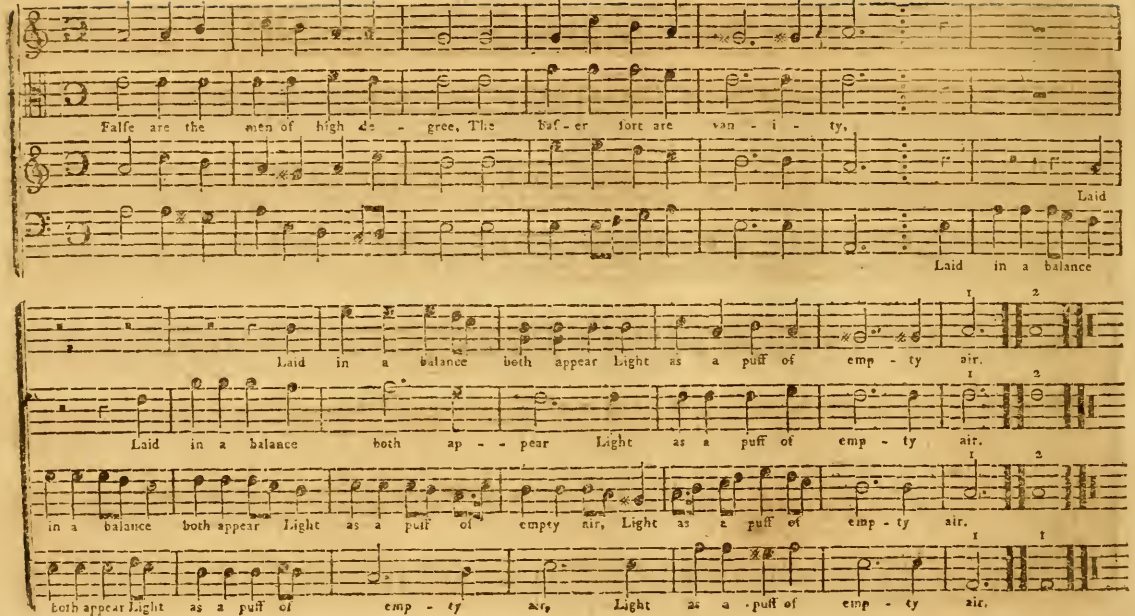
Words by Dr. Watts.

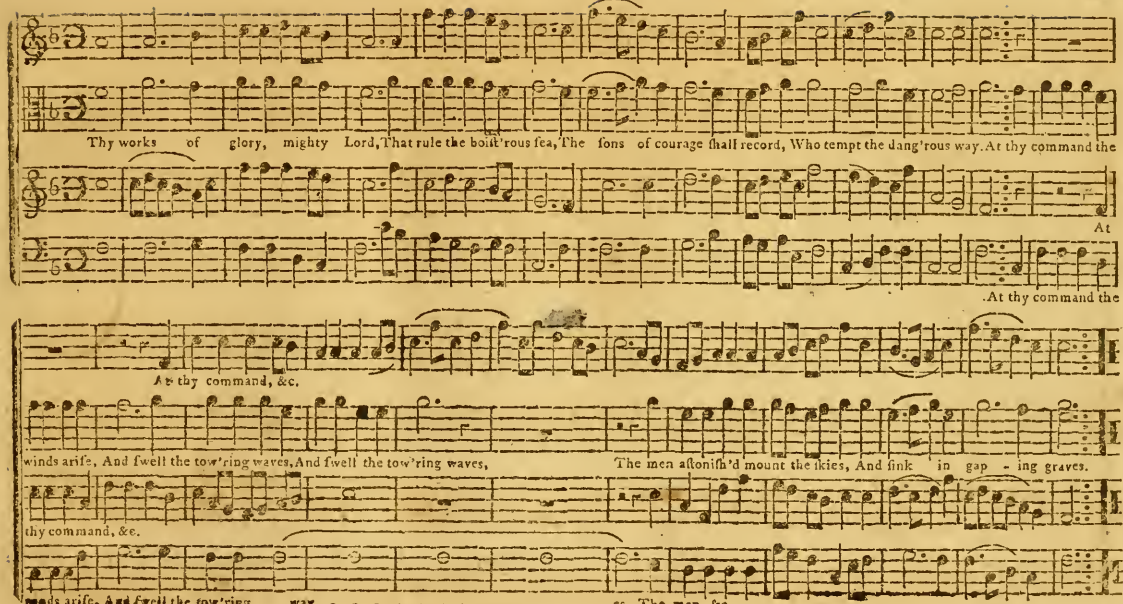



He ſends the lab'ring con -
The Lord hath eyes to give the blind ; The Lord ſupports the ſinking mind ;
He ſends the lab'ring
He ſends the lab'ring conſcience peace, He, &c.
He ſends the lab'ring conſcience peace, He, &c.
ſcience peace,
conſcience peace ; He helps the ſtranger in diſtreſs, The widow and the fatherleſs, And grants the priſ'ner ſweet releaſe.

Ruffia. L. M.

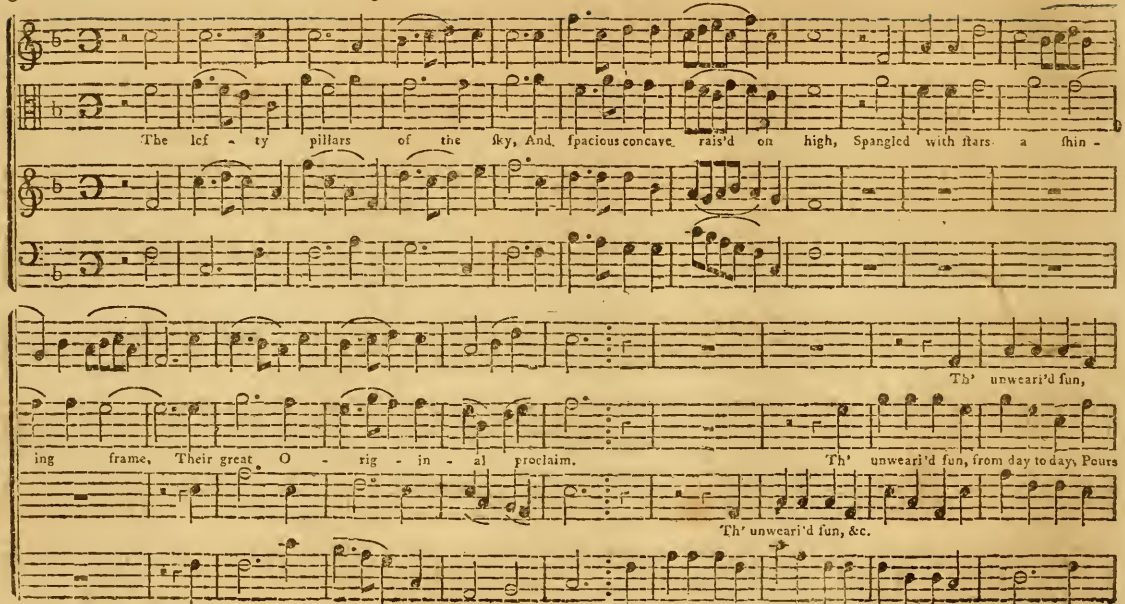
Words by Dr. Watts.

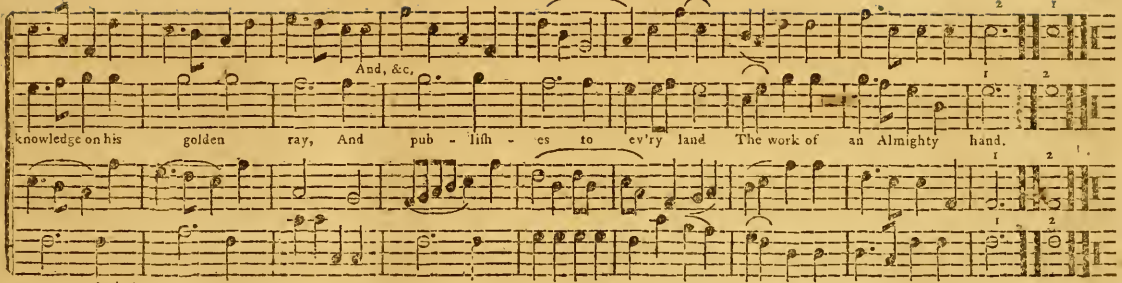



Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the
At
At thy command the
At thy command, &c.
winds arise, And swell the tow'ring waves, And swell the tow'ring waves, The men astonish'd mount the skies, And sink in gap - ing graves.
thy command, &c.
winds arise, And swell the tow'ring wav - - - - - - - - - - - - - - - - es. The men, &c.

Briſtol. L. M.

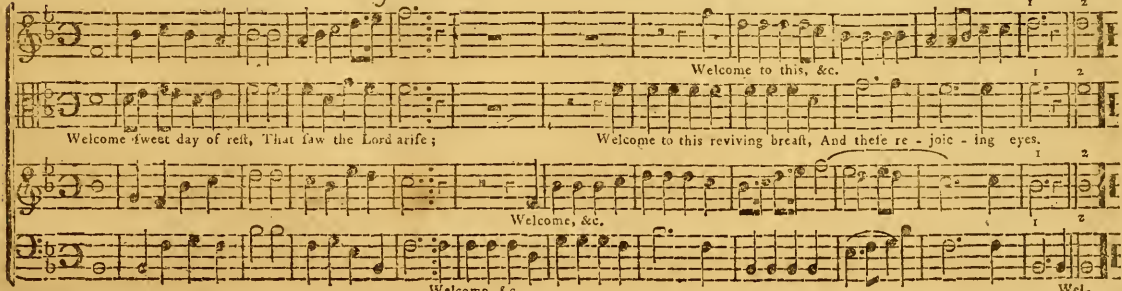
Words by Mr. Addiſon.





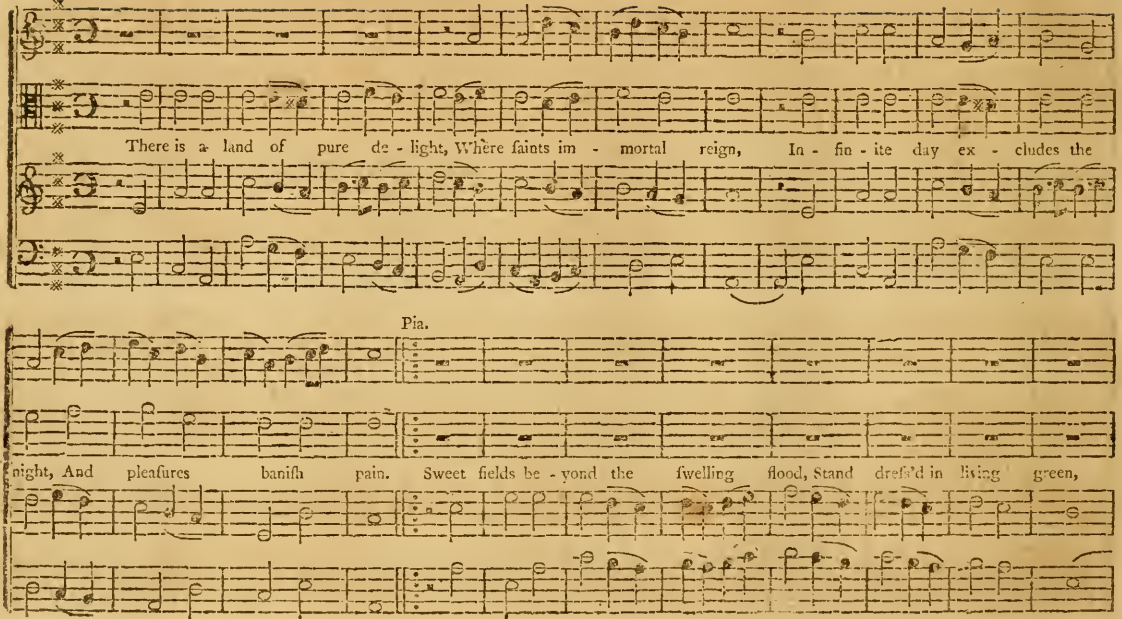
Liſbon. S. M.

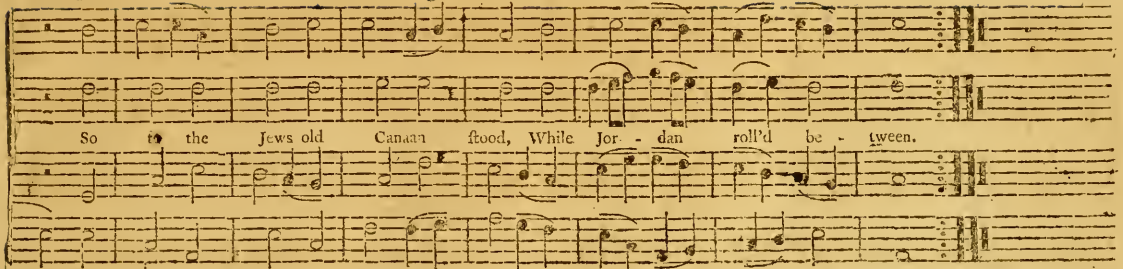
Words by Dr. Watts.



Jordan. C. M.

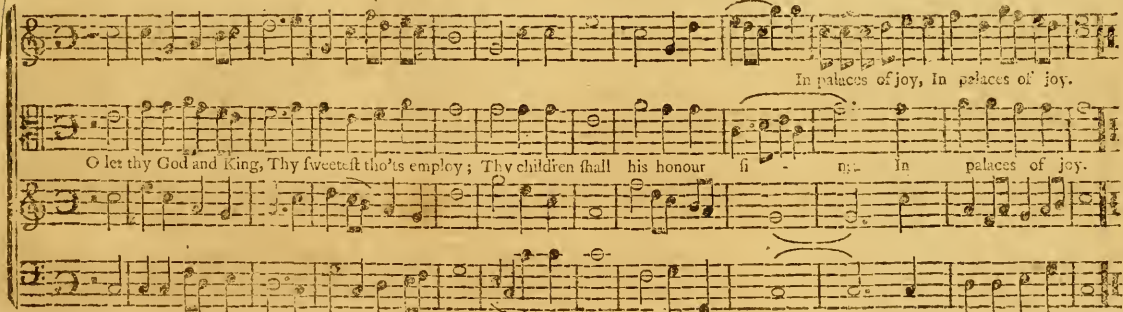
Words by Dr. Watts.





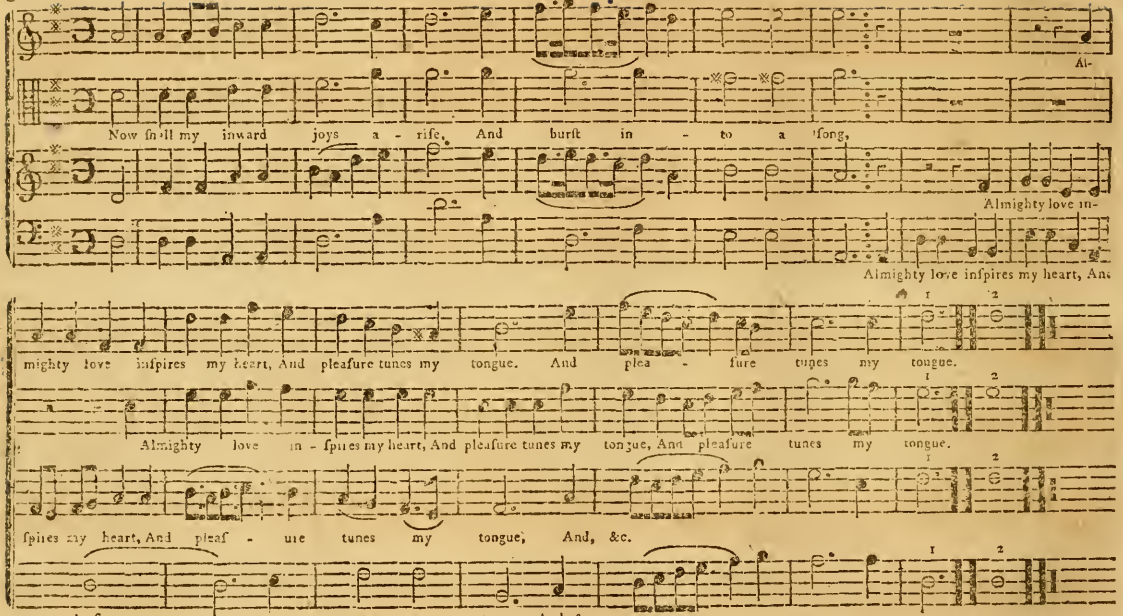
Liſbon. S. M.

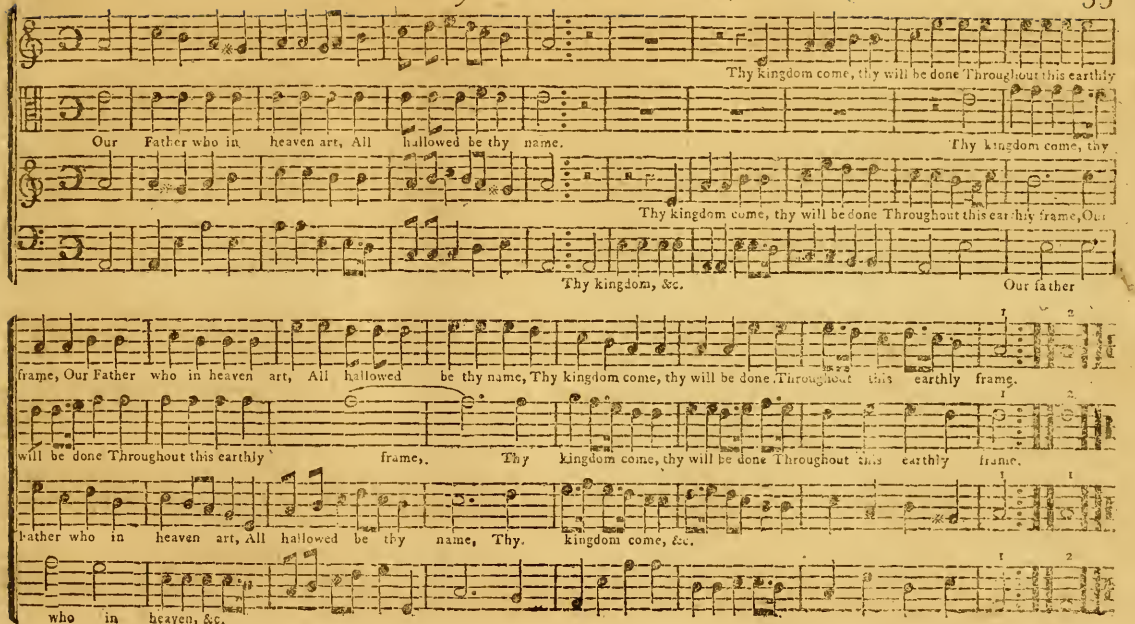
Words by Dr. Watts.



New Salem. C. M.

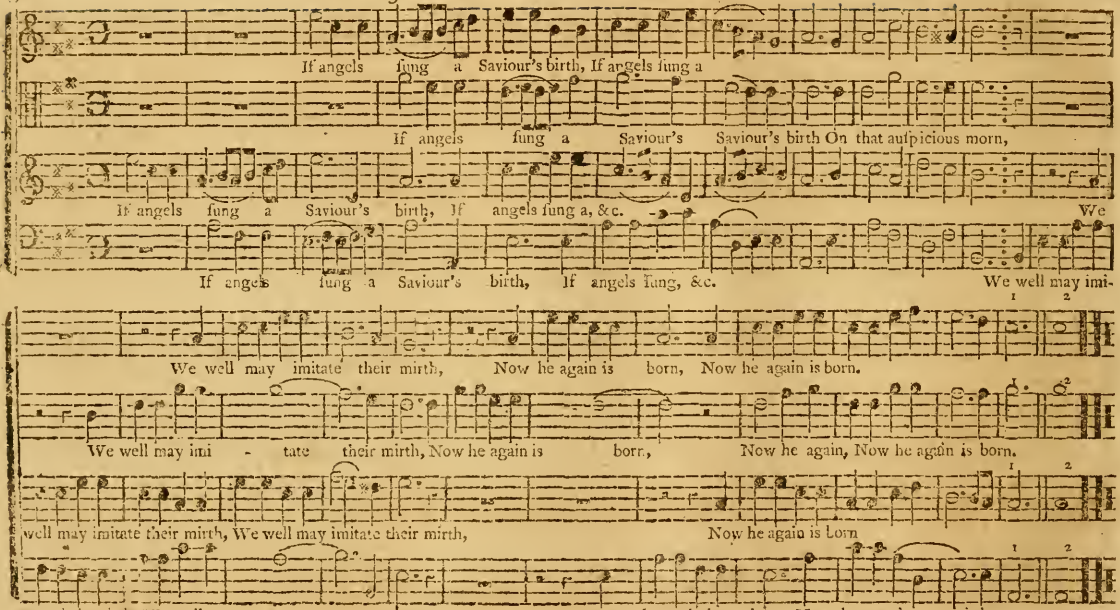
Words by Dr. Watts.

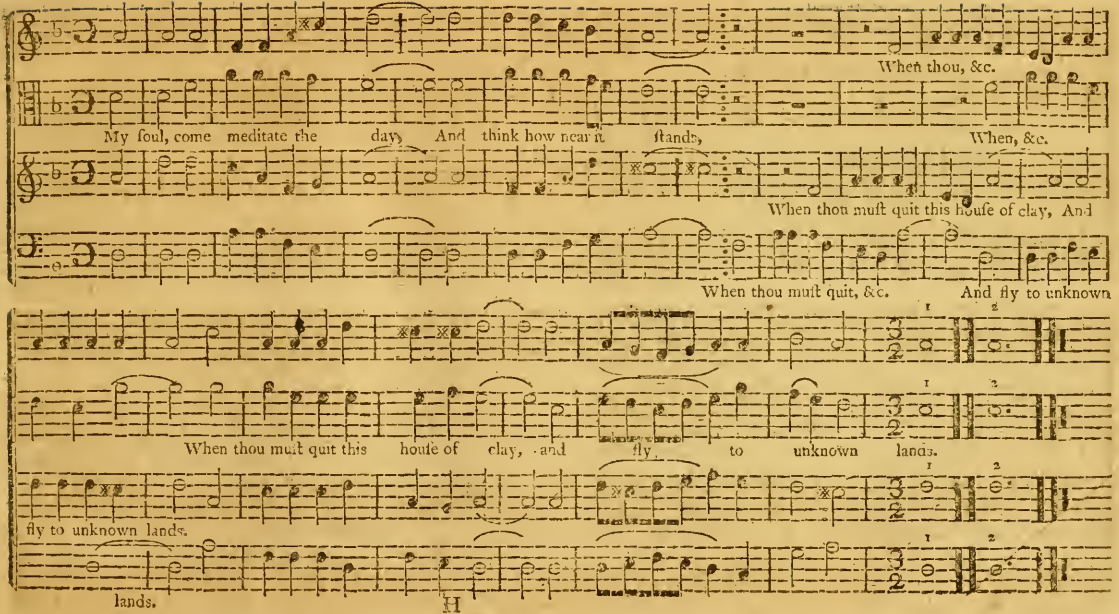


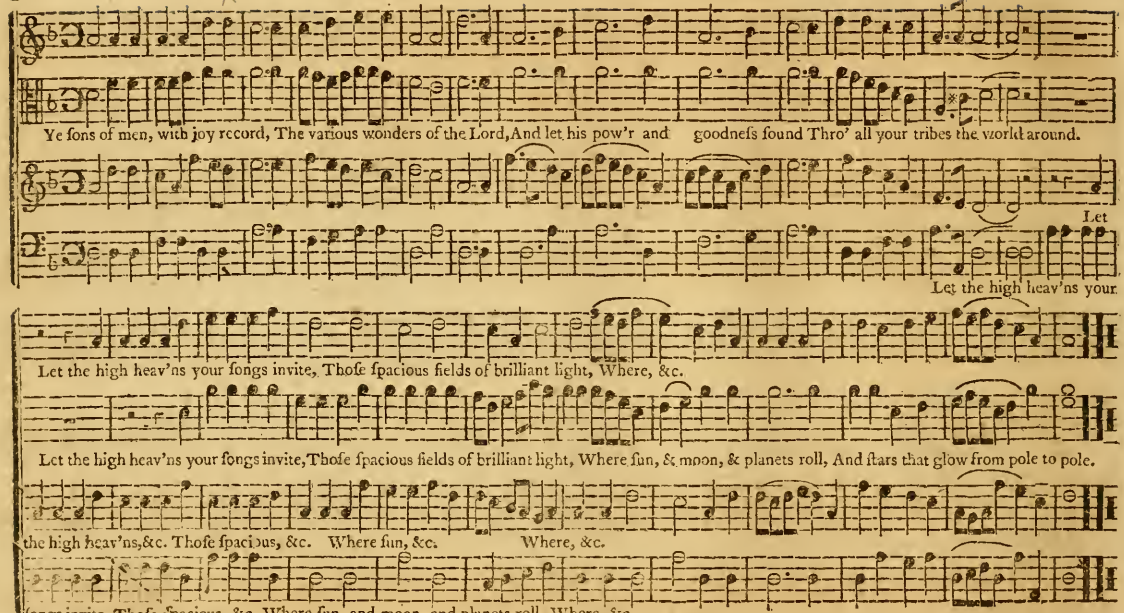

Thy kingdom come, thy will be done Throughout this earthly
Our Father who in heaven art, All hallowed be thy name.
Thy kingdom come, thy
Thy kingdom come, thy will be done Throughout this earthly frame, Our
Thy kingdom, &c.
Our father
frame, Our Father who in heaven art, All hallowed be thy name, Thy kingdom come, thy will be done Throughout this earthly frame.
will be done Throughout this earthly frame, Thy kingdom come, thy will be done Throughout this earthly frame.
father who in heaven art, All hallowed be thy name, Thy kingdom come, &c.
who in heaven, &c.

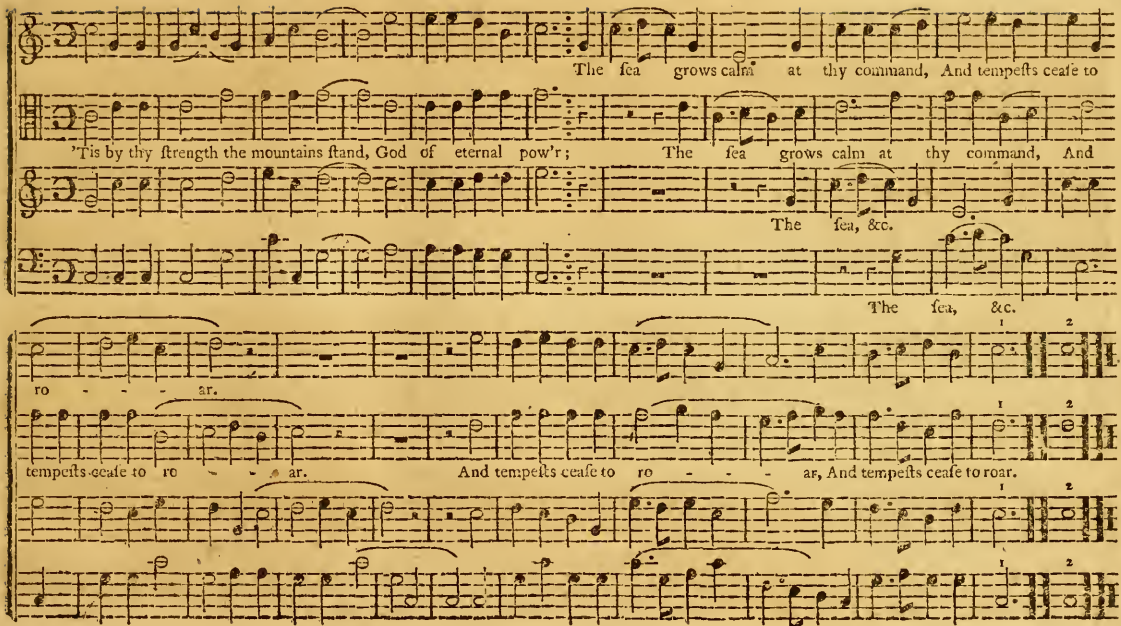
Milford. C. M.

Words by Dr. Watts.



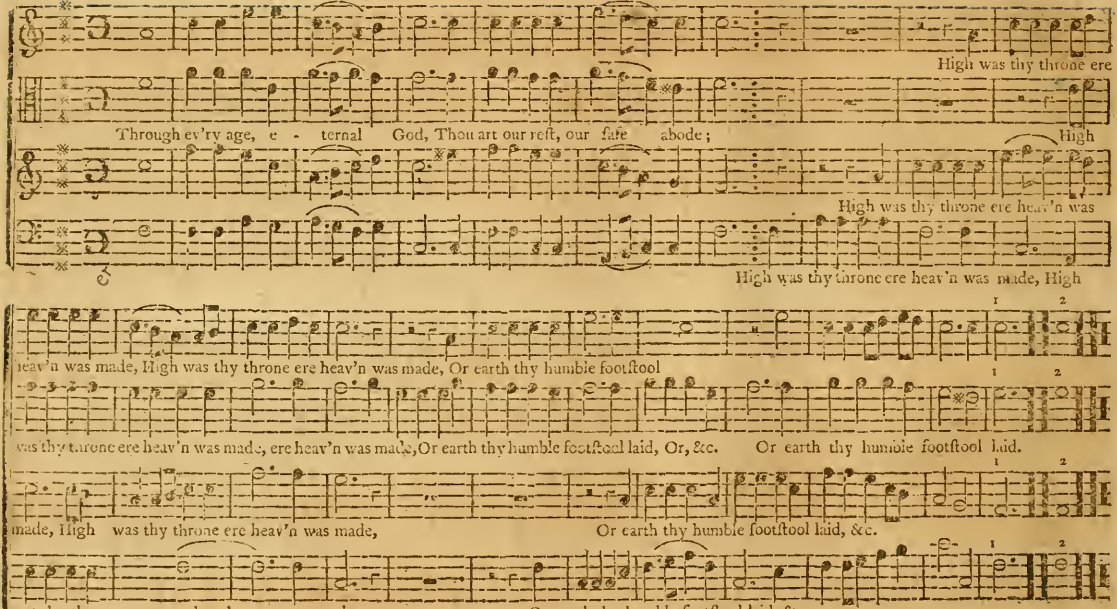

When thou, &c.
My soul, come meditate the day, And think how near it ſtands,
When, &c.
When thou muſt quit this houſe of clay, And
When thou muſt quit, &c.
And fly to unknown
When thou muſt quit this houſe of clay, and fly to unknown lands.
fly to unknown lands.
lands.


Ye ſons of men, with joy record, The various wonders of the Lord, And let his pow'r and goodneſs found Thro' all your tribes the world around.
Let
Let the high heav'ns your
Let the high heav'ns your ſongs invite, Thoſe ſpacious fields of brilliant light, Where, &c.
Let the high heav'ns your ſongs invite, Thoſe ſpacious fields of brilliant light, Where ſun, & moon, & planets roll, And ſtars that glow from pole to pole.
the high heav'ns, &c. Thoſe ſpacious, &c. Where ſun, &c. Where, &c.
ſongs invite, Thoſe ſpacious, &c. Where ſun, and moon, and planets roll, Where, &c.

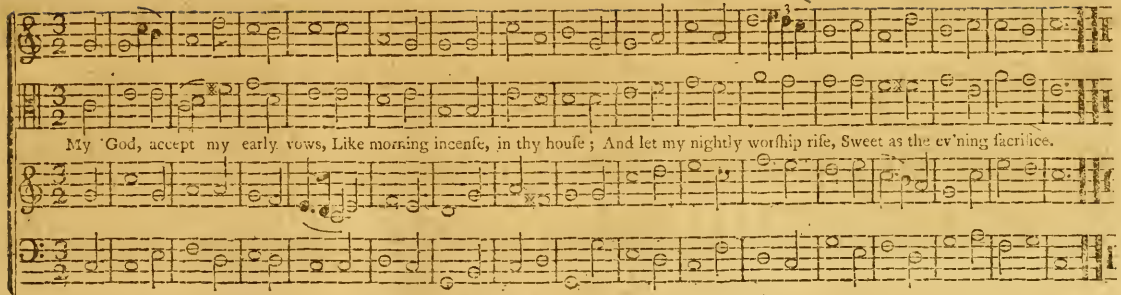

The ſea grows calm at thy command, And tempeſts ceaſe to
'Tis by thy ſtrength the mountains ſtand, God of eternal pow'r; The ſea grows calm at thy command, And
The ſea, &c.
The ſea, &c.
ro - - - ar.
tempeſts ceaſe to ro - - ar. And tempeſts ceaſe to ro - - - ar, And tempeſts ceaſe to roar.

Stratfield. L. M.

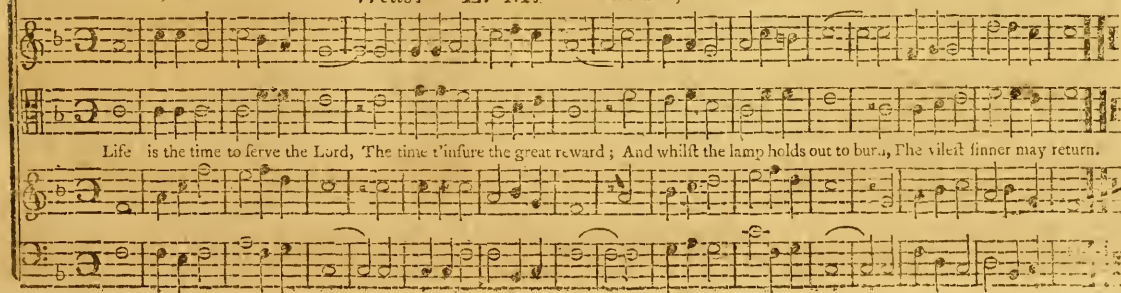
Words by Dr. Watts.



Winchester. L. M. Words by Dr. Watts.

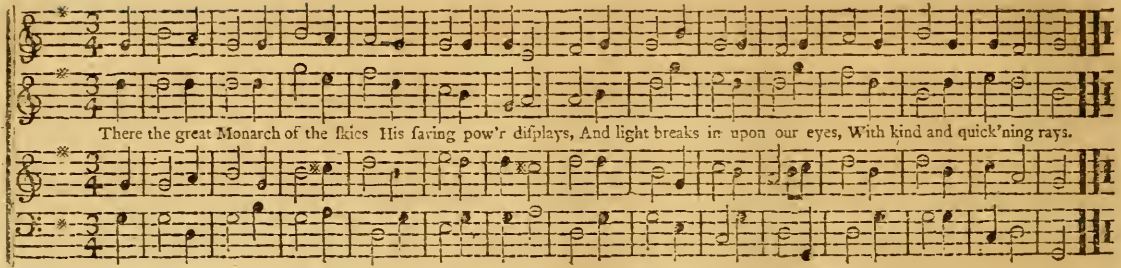


Wells. L. M. Words by Dr. Watts.



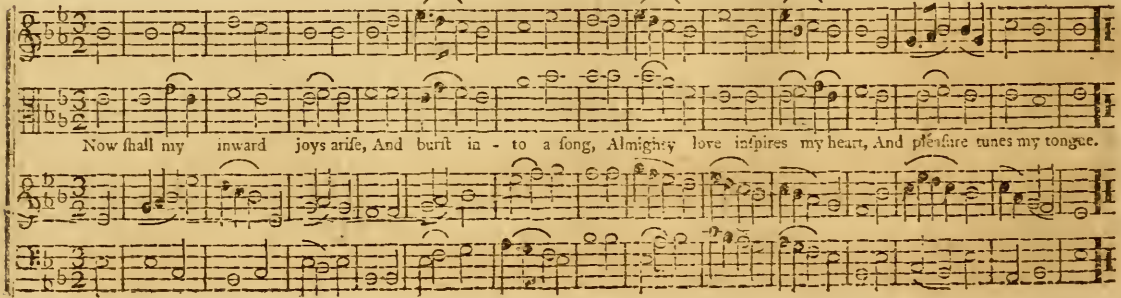
Namure. C. M.

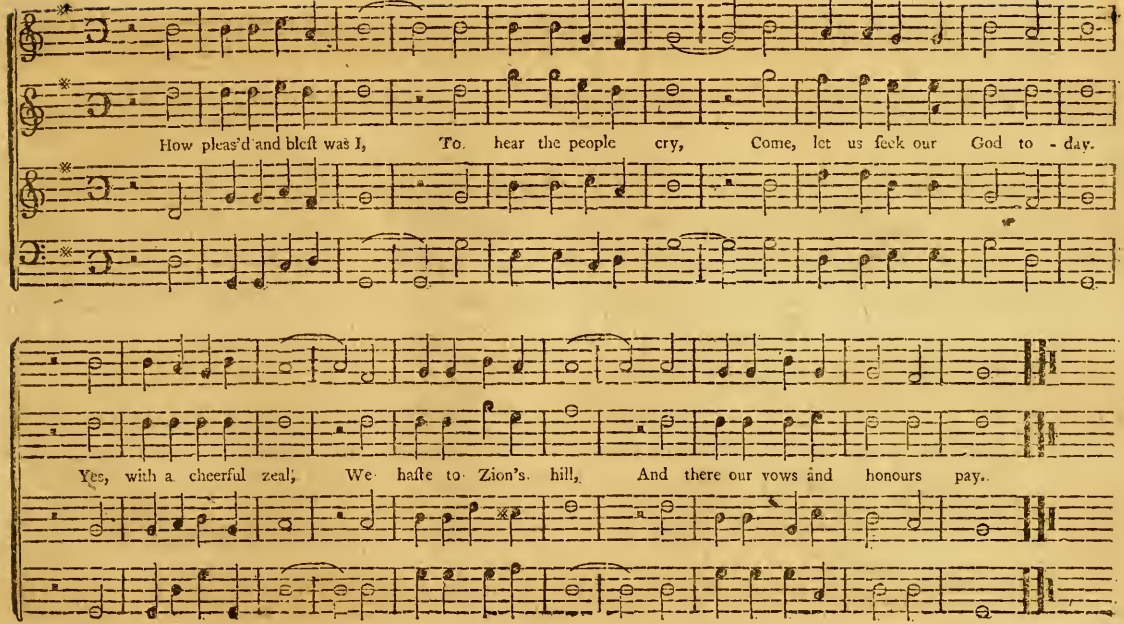
Words by Dr. Watts.



Africa. C. M.

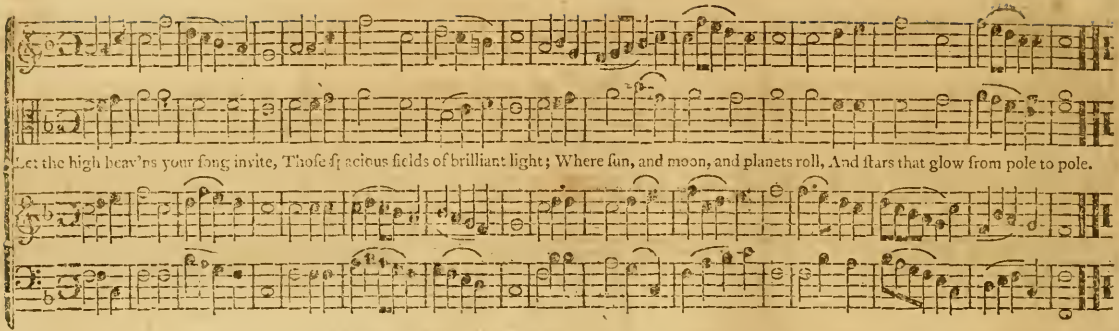
Words by Dr. Watts.




How pleas'd and bleſt was I, To hear the people cry, Come, let us ſeek our God to - day.
Yes, with a cheerful zeal, We haſte to Zion's hill, And there our vows and honours pay.

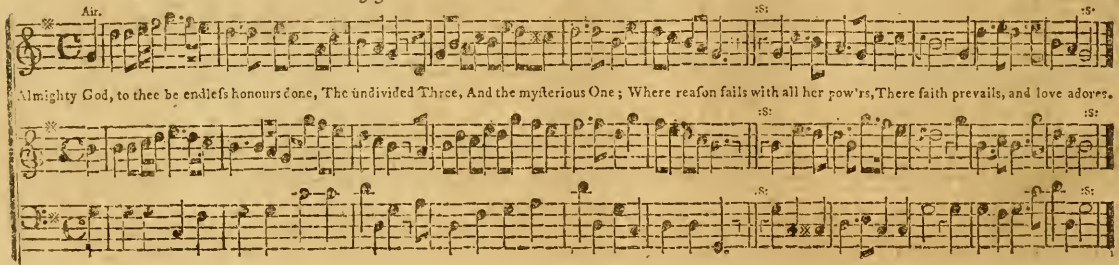
Chester. L. M.

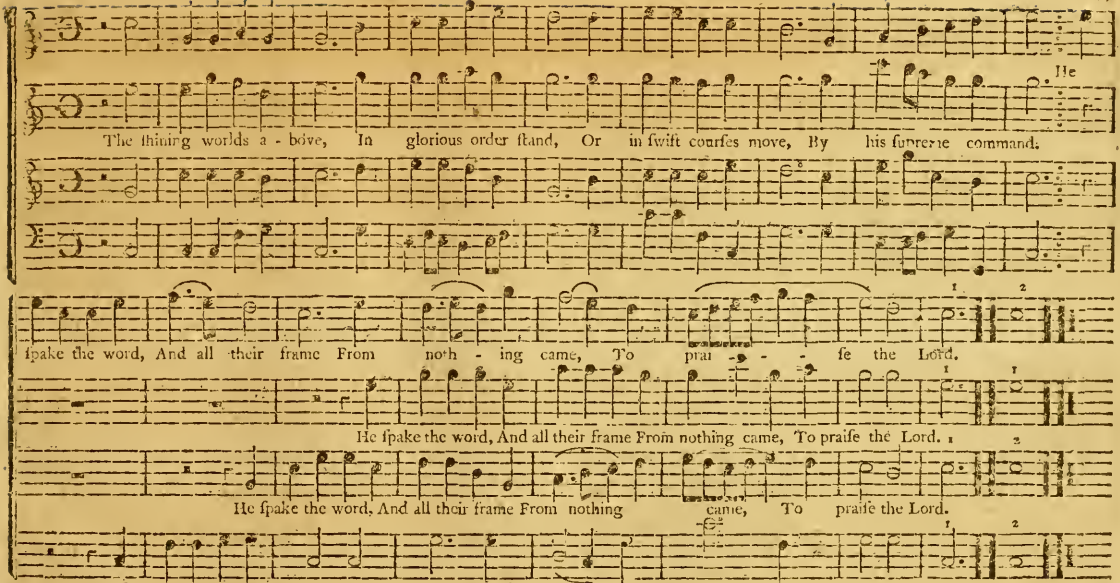
Words by Dr. Watts.



Westford. P. M.

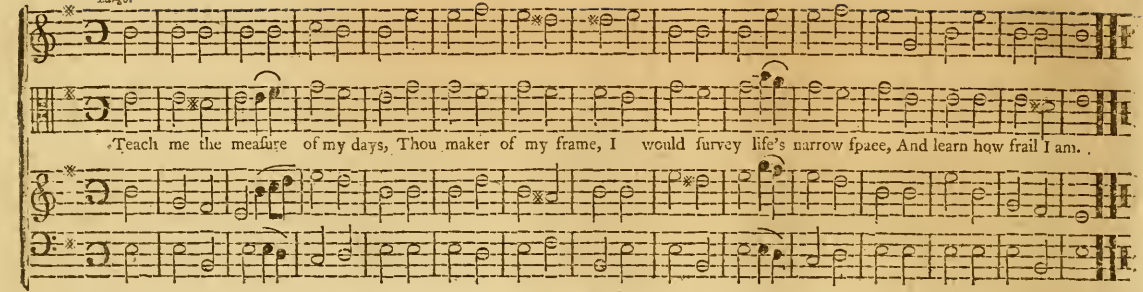
Words by Dr. Watts.




He
The thining worlds a - bove, In glorious order ſtand, Or in ſwift courſes move, By his ſurpreme command.
ſpake the word, And all their frame From noth - ing came, To prai - - - ſe the Lord.
He ſpake the word, And all their frame From nothing came, To praiſe the Lord.
He ſpake the word, And all their frame From nothing came, To praiſe the Lord.
He ſpake the word, And all their frame, From nothing came, To praiſe the Lord.

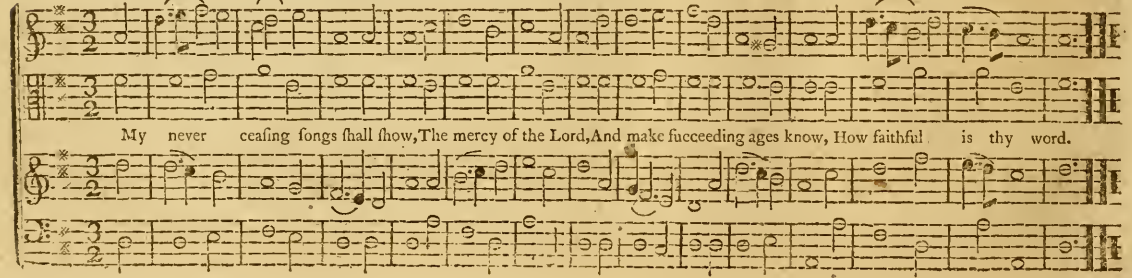
Bangor. C. M.

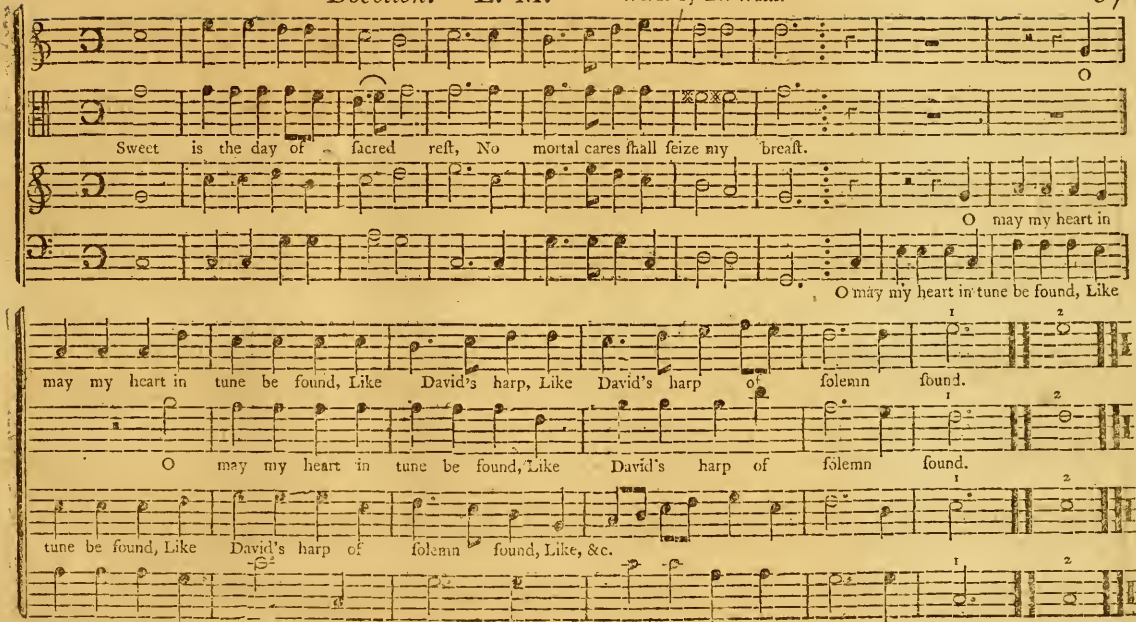
Words by Dr. Watts.

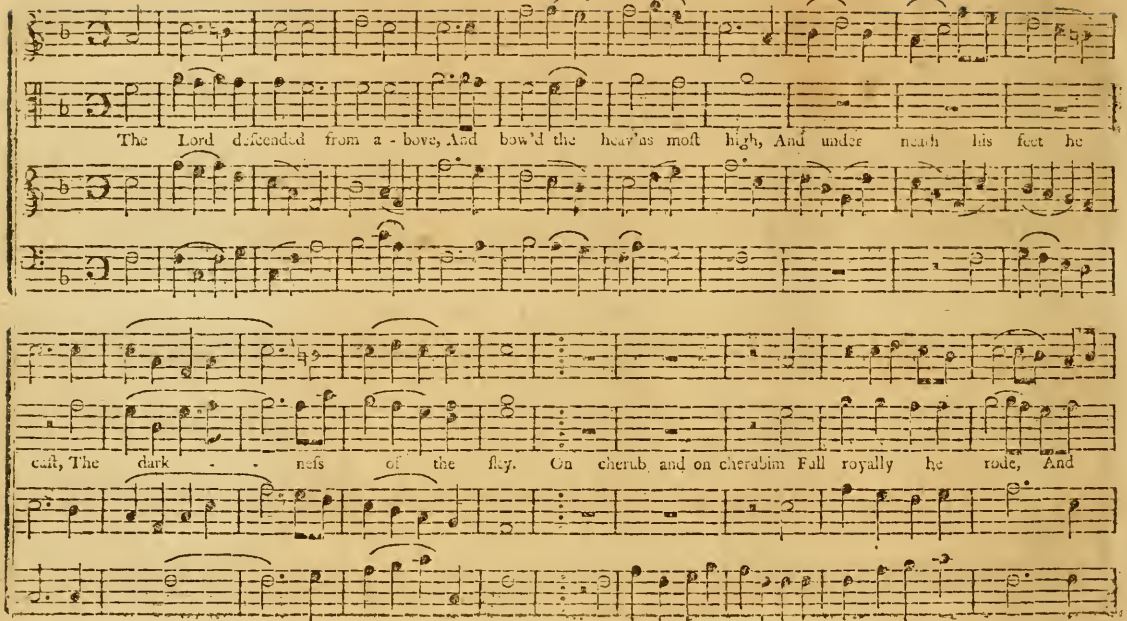


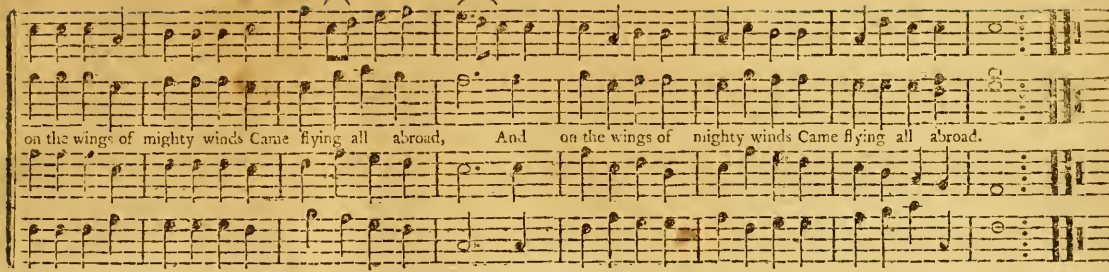
Colcheſter New. C. M.

Words by Dr. Watts.



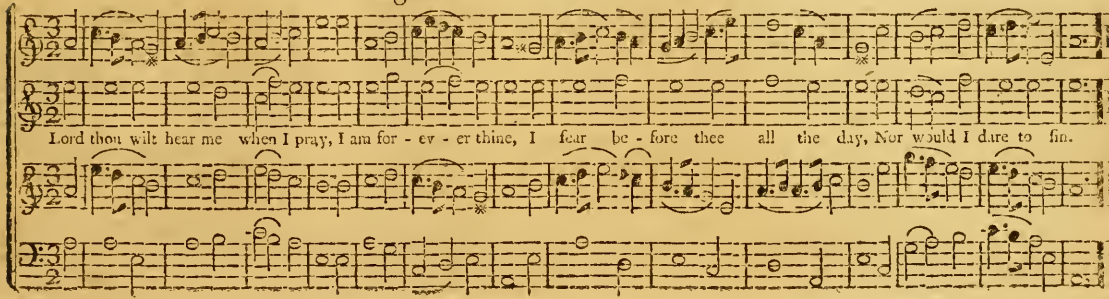

O
Sweet is the day of sacred rest, No mortal cares shall seize my breast.
O may my heart in
O may my heart in tune be found, Like
may my heart in tune be found, Like David's harp, Like David's harp of solemn sound.
O may my heart in tune be found, Like David's harp of solemn sound.
tune be found, Like David's harp of solemn sound, Like, &c.
David's harp of solemn sound, Like, &c.


The Lord descended from a - bove, And bow'd the heav'ns most high, And under neath his feet he
cast, The dark - - nefs of the fky. On cherub and on cherubim Full royally he rode, And



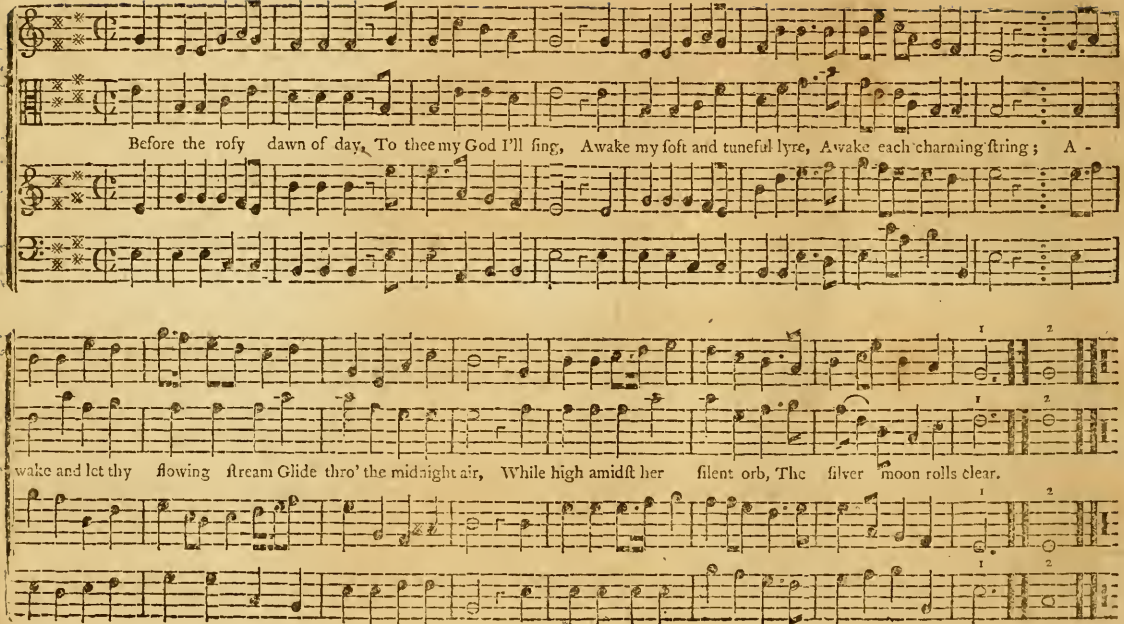
Buckingham. C. M.

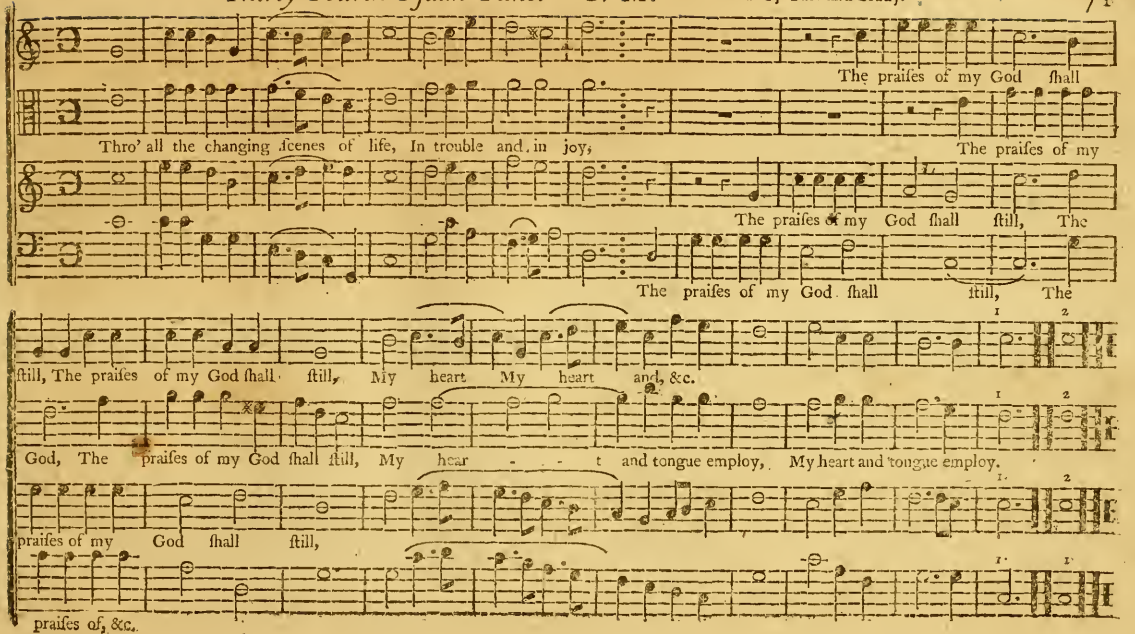
Words by Dr. Watts.



Enfield. C. M.

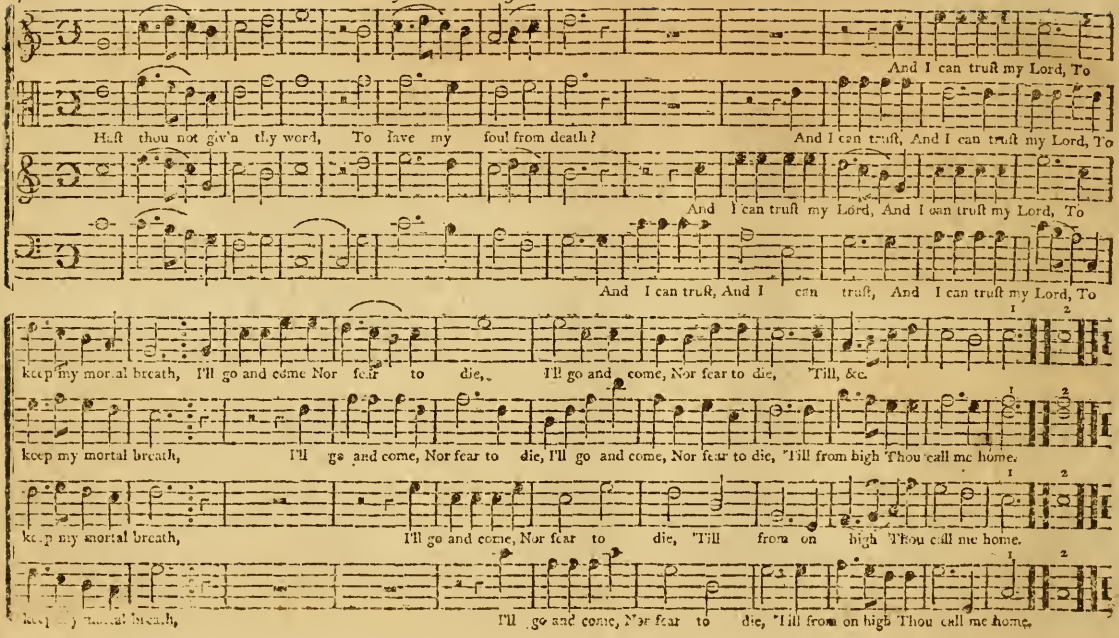
Words Anon.




The praiſes of my God ſhall
Thro' all the changing ſcenes of life, In trouble and in joy;
The praiſes of my
The praiſes of my God ſhall ſtill, The
The praiſes of my God ſhall ſtill, The
1 2
ſtill, The praiſes of my God ſhall ſtill, My heart My heart and, &c.
1 2
God, The praiſes of my God ſhall ſtill, My hear - - t and tongue employ, My heart and tongue employ.
1 2
praiſes of my God ſhall ſtill,
1 1
praiſes of, &c.

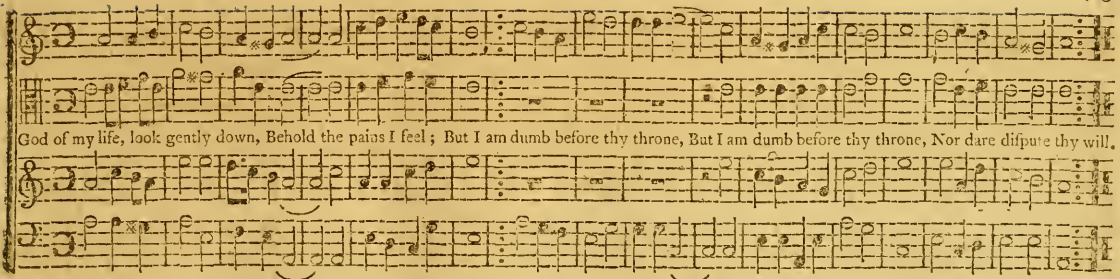
Hundred and Thirty Sixth Pſalm Tune. P. M.

Words by Dr. Watts.



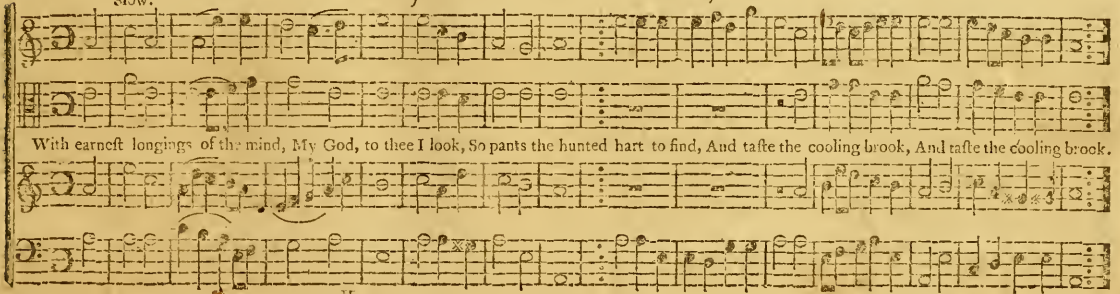
Submiſſion. P. M.

Words by Dr. Watts.



Charleſton. C. M.

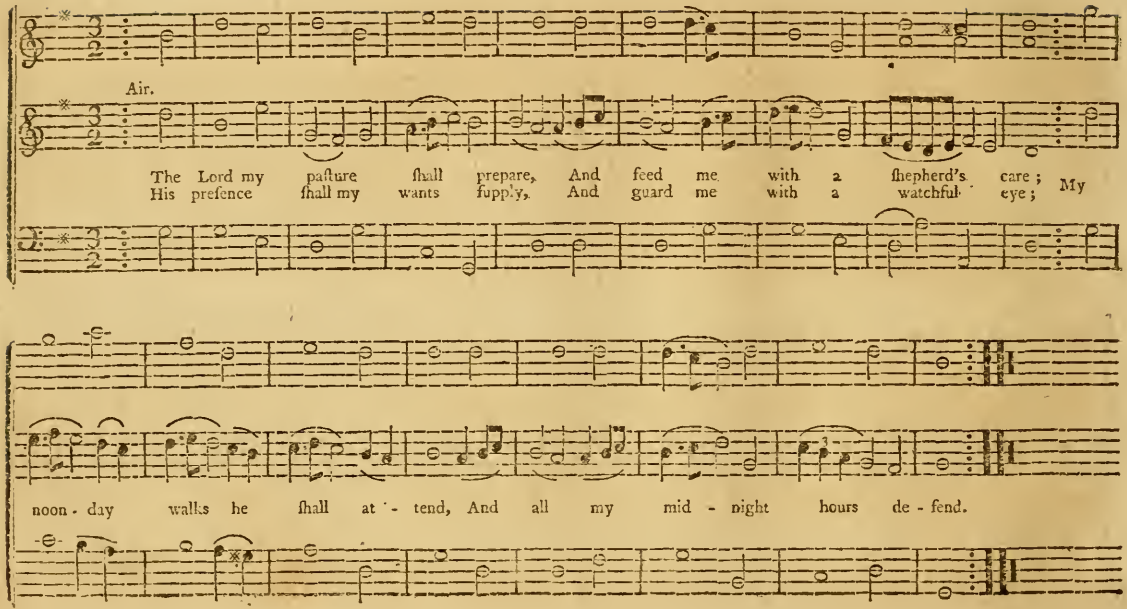
Words by Dr. Watts.

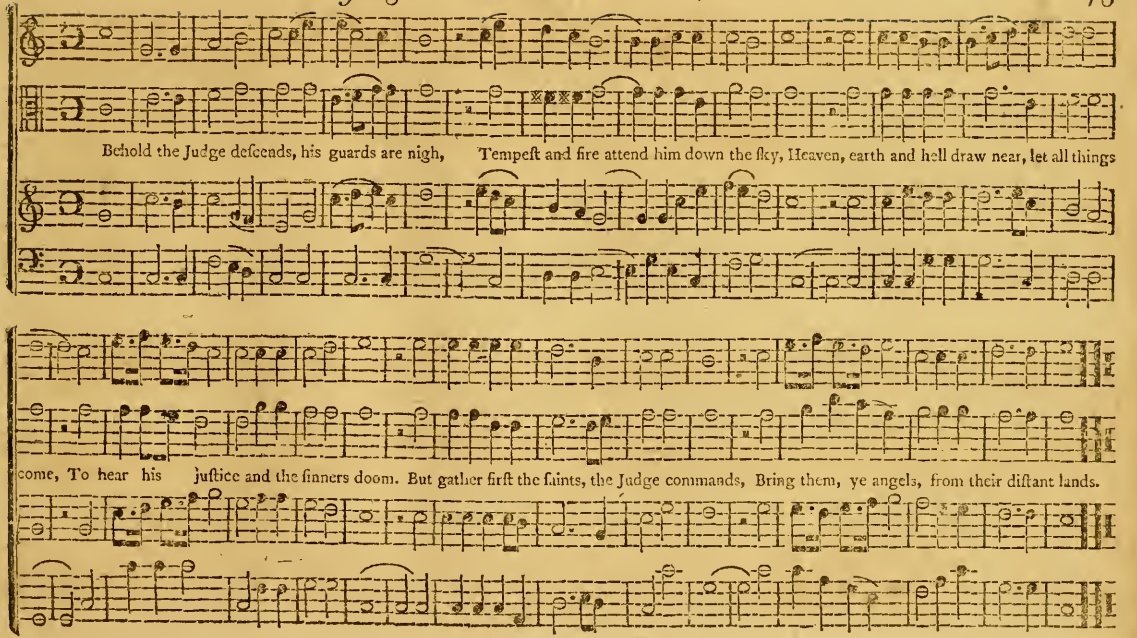


Cumberland. P. M.

Words Anon.

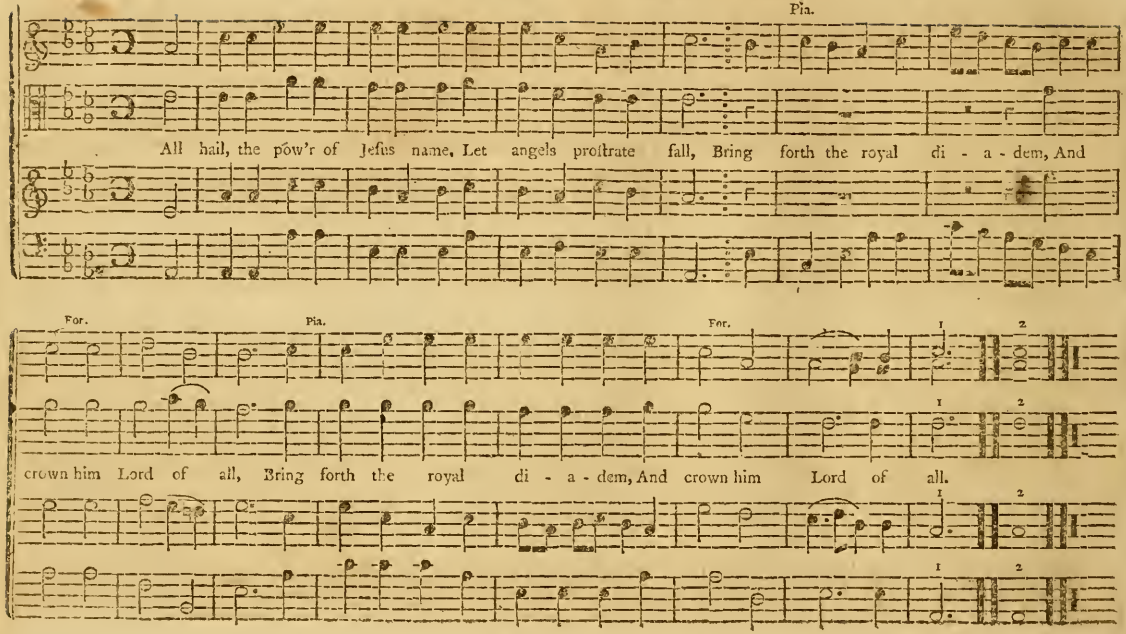
N. B. This tune may be ſung in long metre, by omitting the firſt repeat.




Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky, Heaven, earth and hell draw near, let all things
come, To hear his Justice and the sinners doom. But gather first the saints, the Judge commands, Bring them, ye angels, from their distant lands.

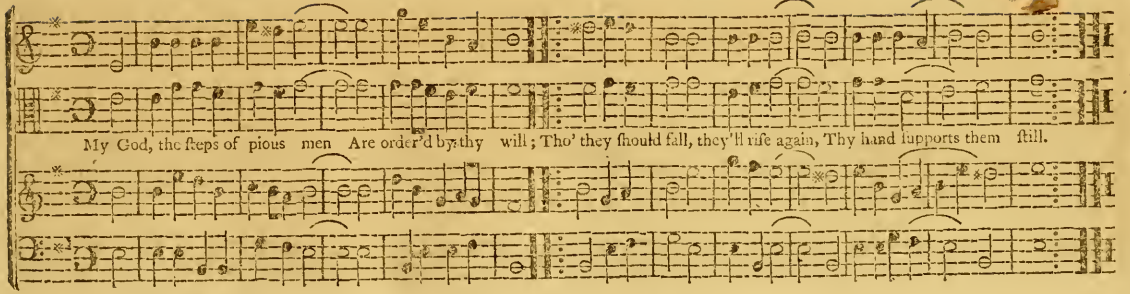
Coronation. C. M.

Words by the Rev. Mr. Medley.



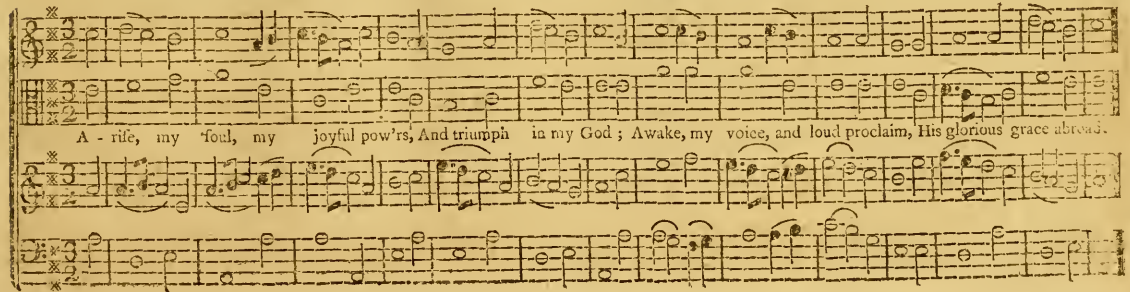
Protection. C. M.

Words by Dr. Watts.



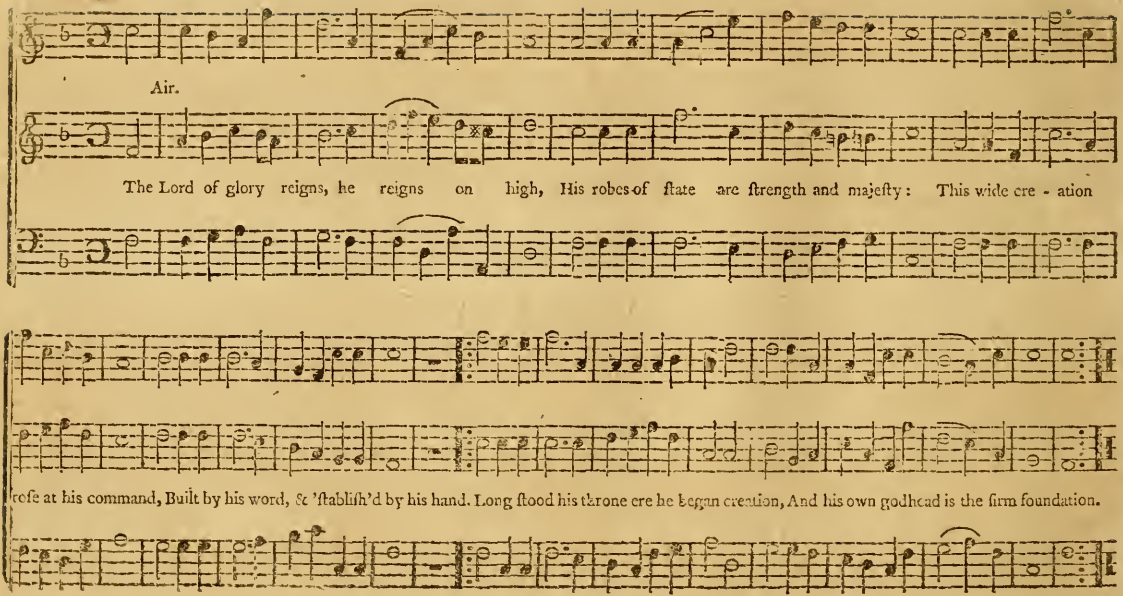
St. Martins. C. M.

Words by Dr. Watts.



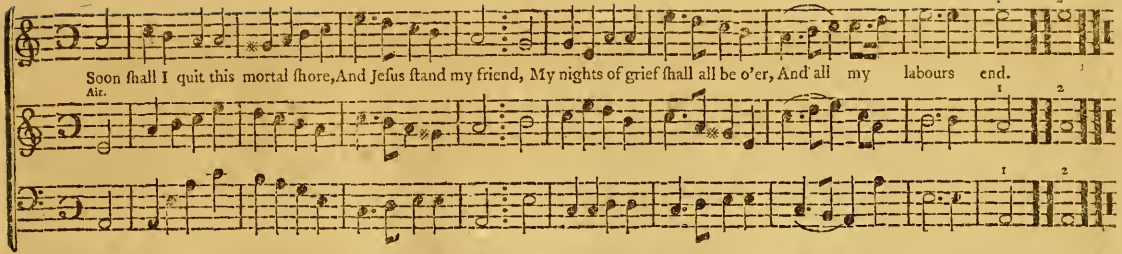
Middlesex. P. M.

Words by Dr. Watts.



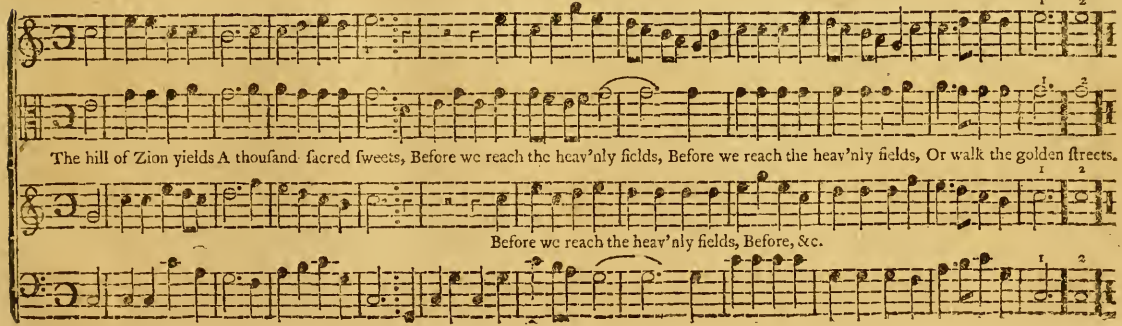
Deliverance. C. M.

Words by Alline.



Concord. S. M.

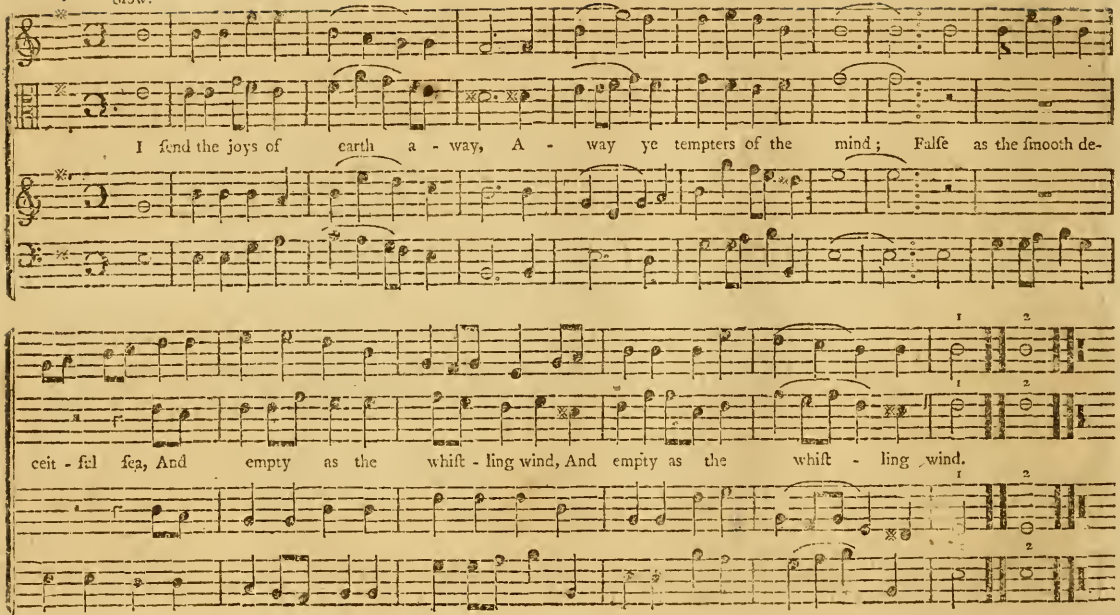
Words by Dr. Watts.

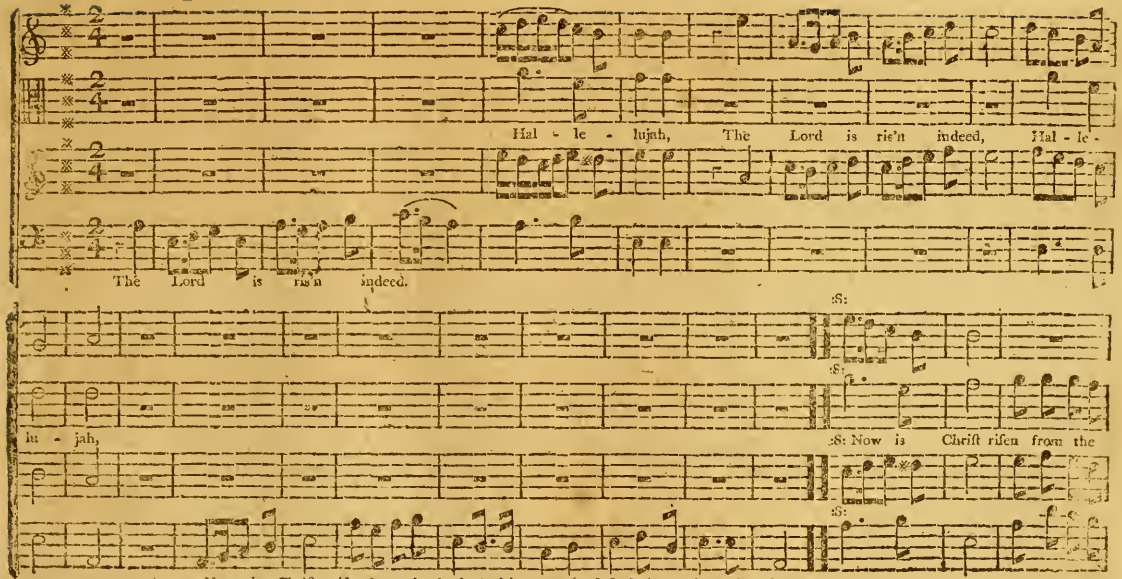


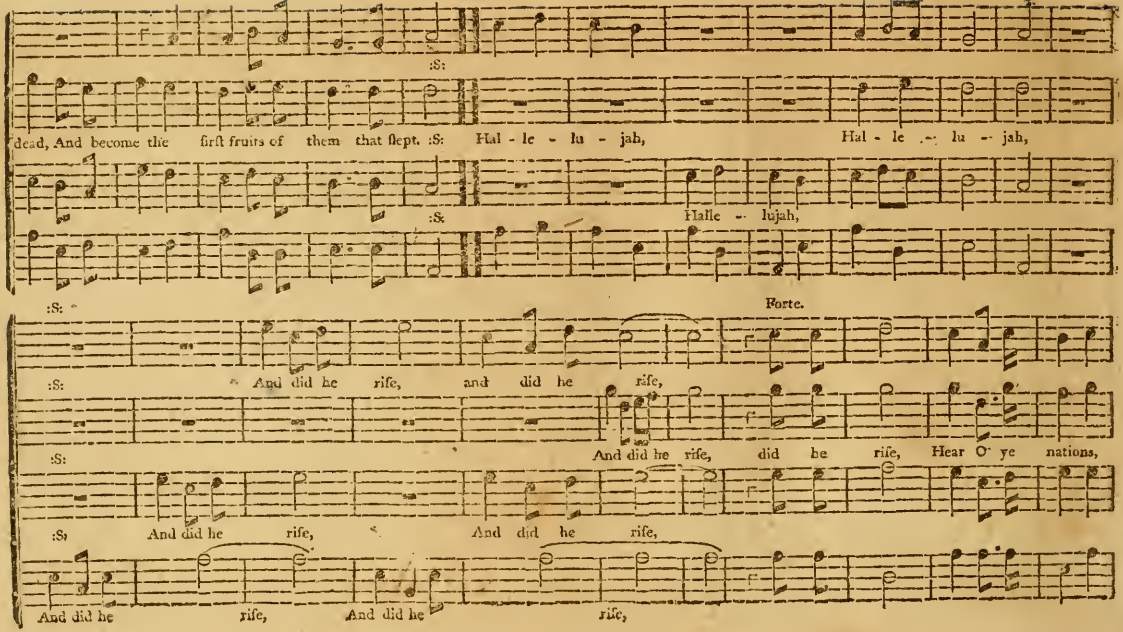
Adieu. L. M.

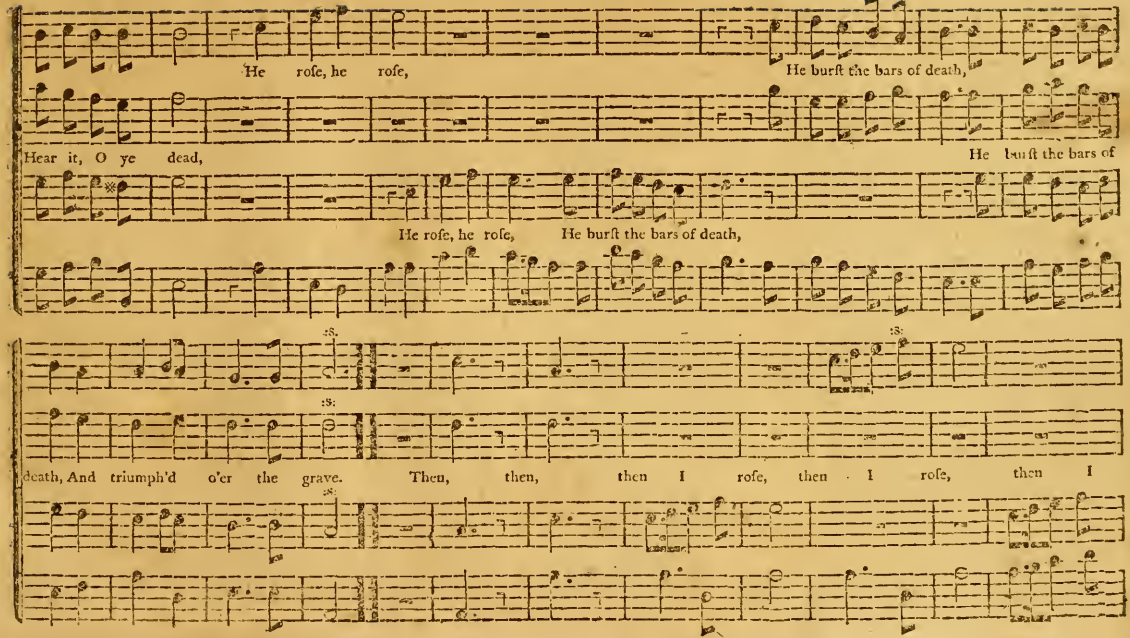
Words by Dr. Watts.

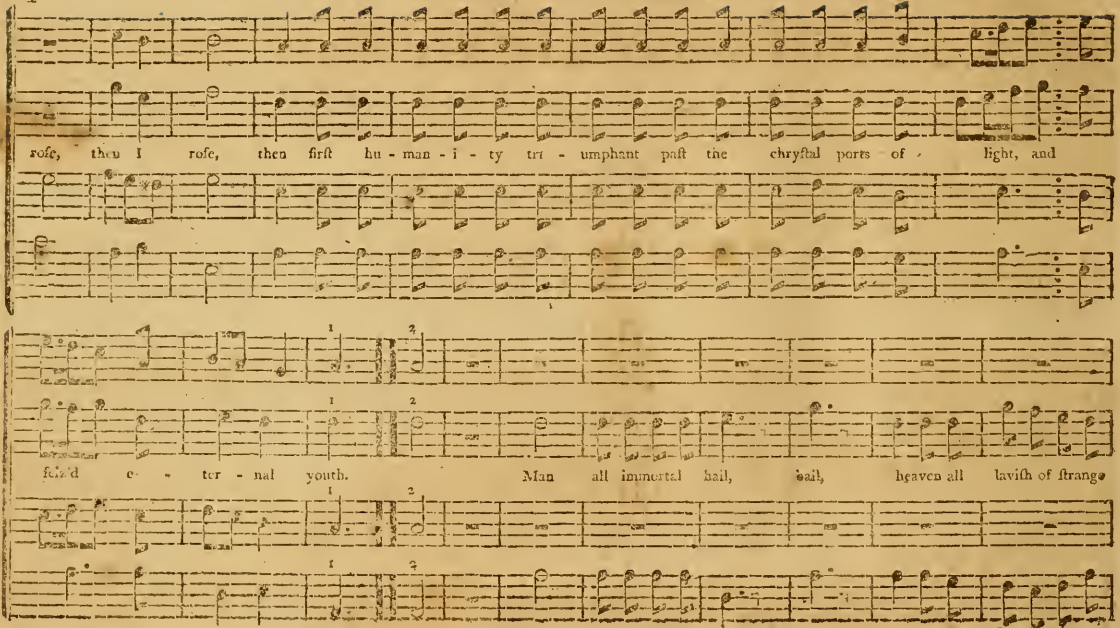
Slow.

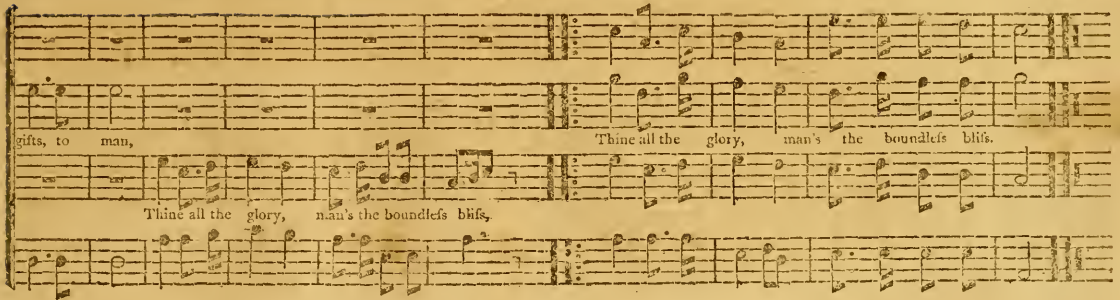



Hal - le - lujah, The Lord is ris'n indeed, Hal - le -
The Lord is ris'n indeed.
:S:
:S:
ja - jah,
:S: Now is Christ risen from the
:S:
Now is Christ risen from the dead, And become the first fruits of them that slept.


:S:
dead, And become the firſt fruits of them that ſlept. :S: Hal - le - lu - jah, Hal - le - lu - jah,
:S: Halle - lujah,
:S:
Forte.
:S: And did he riſe, and did he riſe,
And did he riſe, did he riſe, Hear O ye nations,
:S:
:S: And did he riſe, And did he riſe,
And did he riſe, And did he riſe,

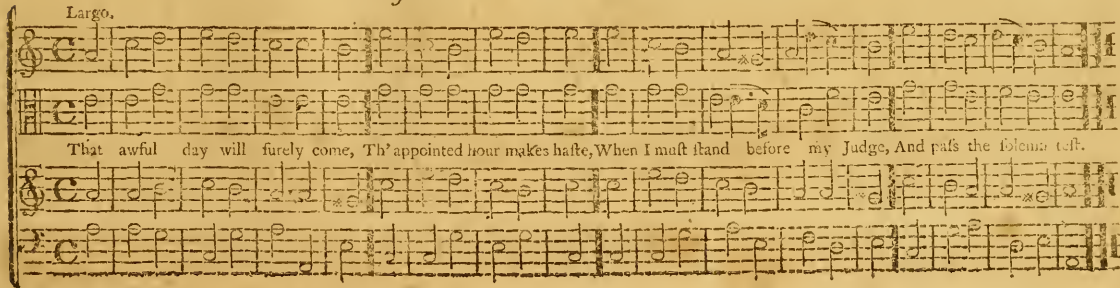

He rose, he rose, He burst the bars of death,
Hear it, O ye dead, He burst the bars of
He rose, he rose, He burst the bars of death,
death, And triumph'd o'er the grave. Then, then, then I rose, then I rose, then I


rofe, then I rofe, then firſt hu - man - i - ty tri - umphant paſt the chryſtal ports of light, and
1 2
1 2
feiz'd e - ter - nal youth. Man all immortal hail, hail, heaven all laviſh of ſtrange
1 2
1 2



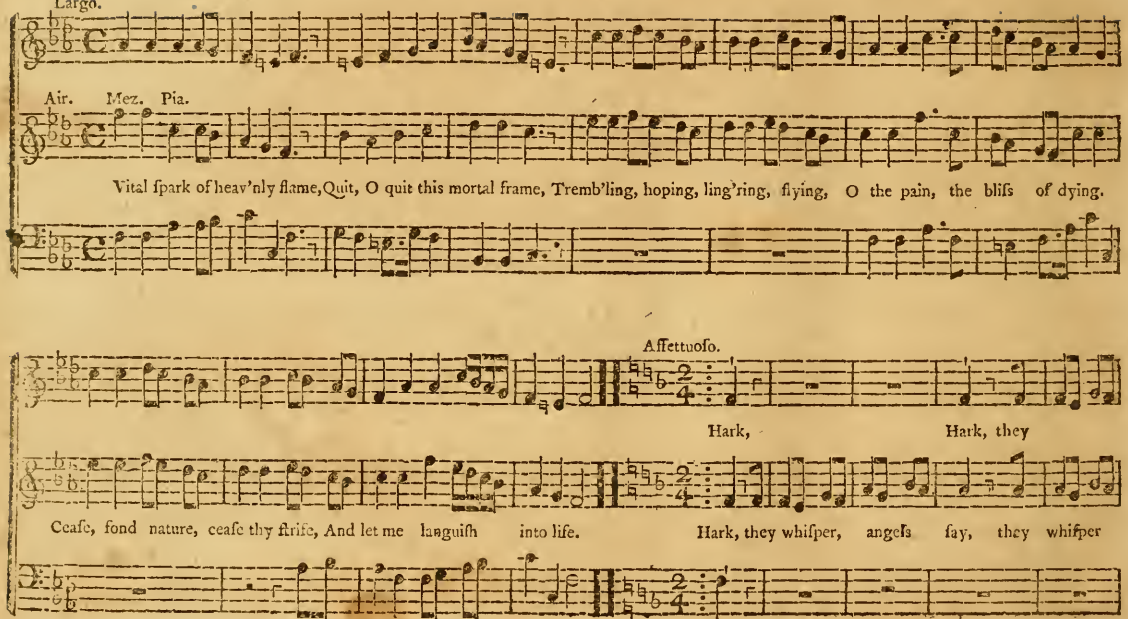
Windſor. C. M.

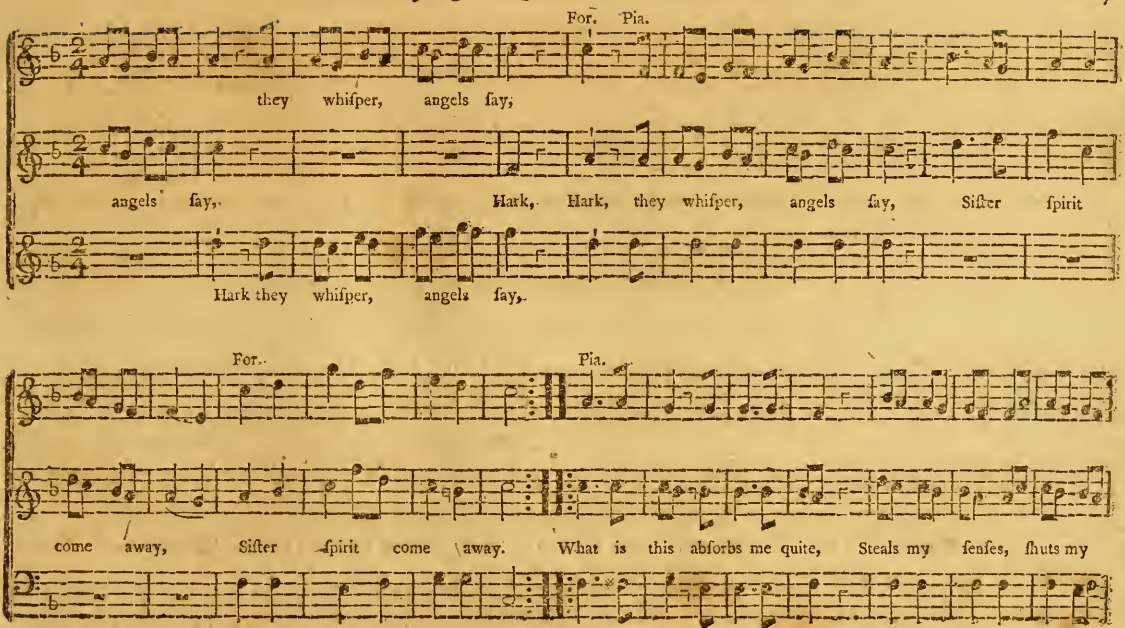
Words by Dr. Watts.

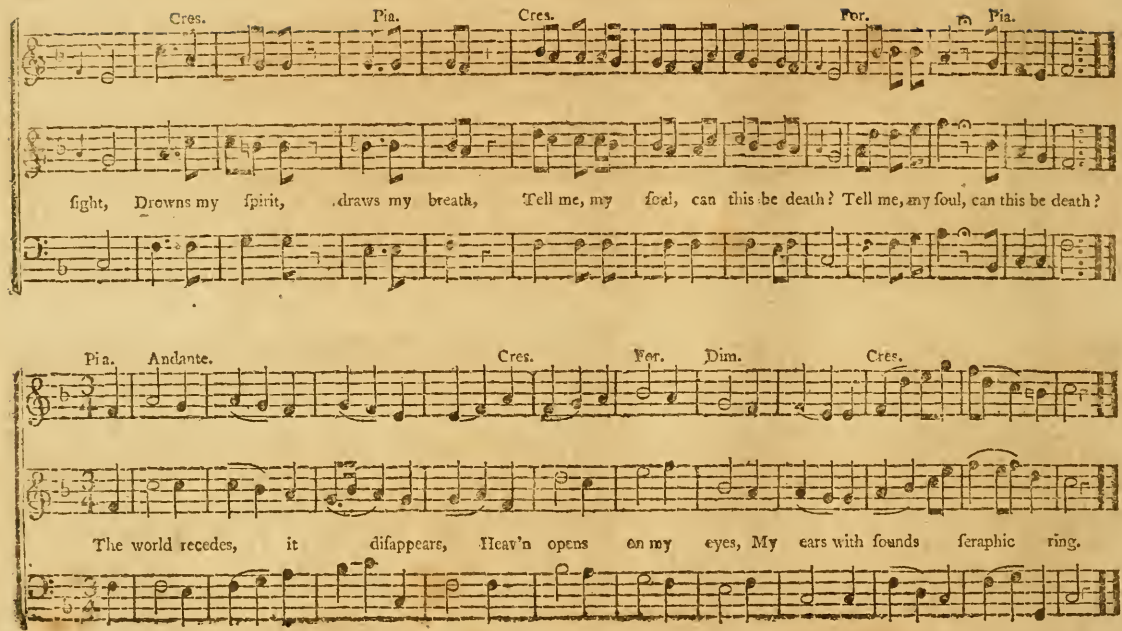


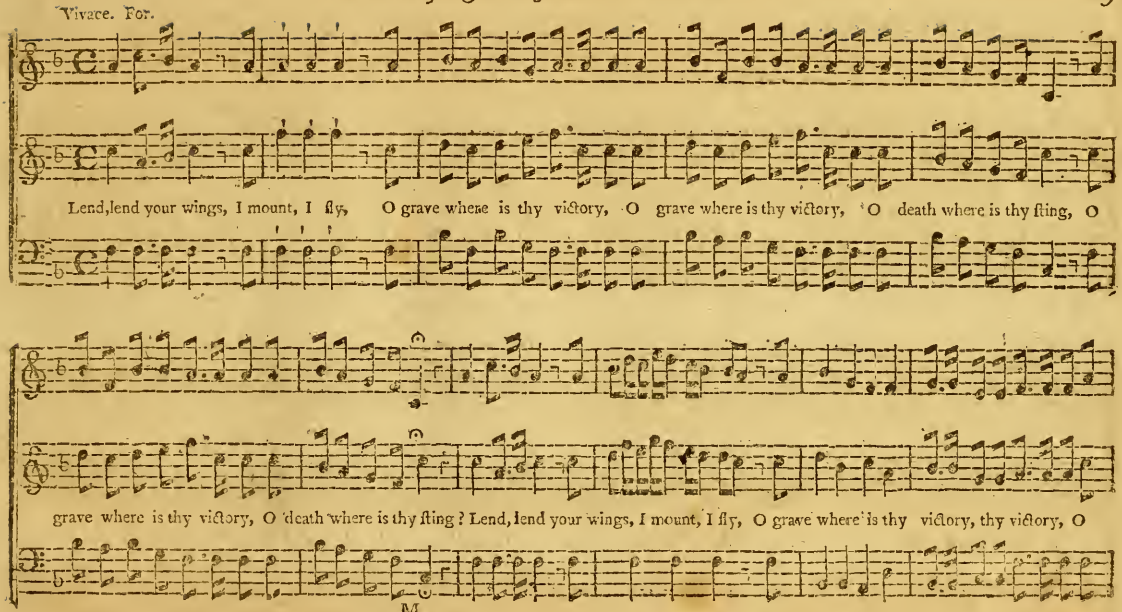
The Dying Chriſtian.

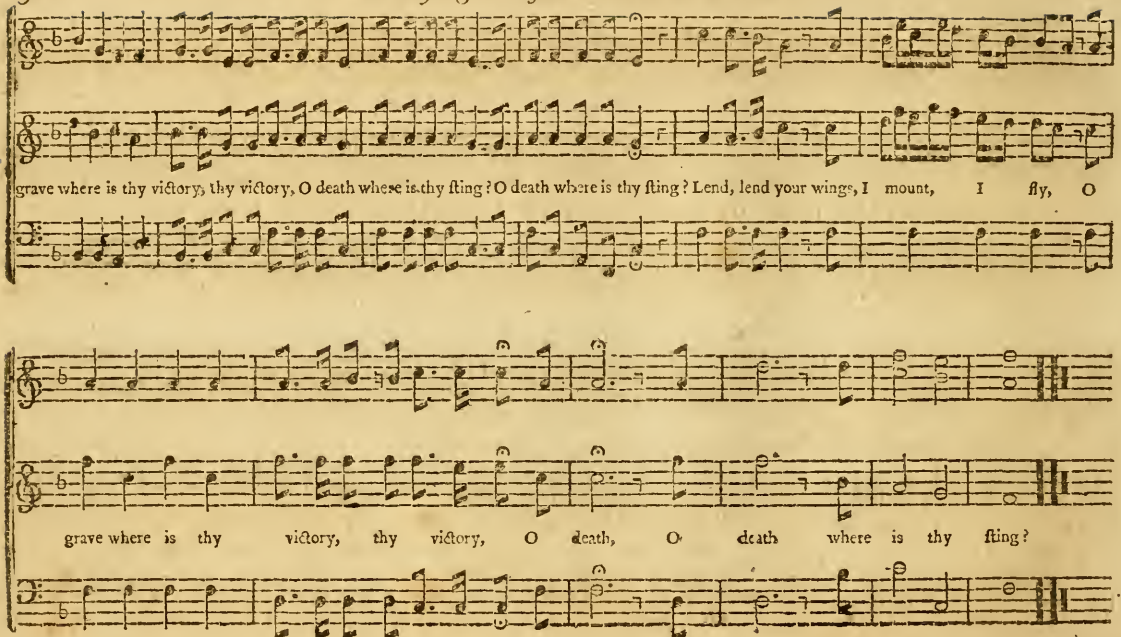
Words by Pope. ☞ From the Original.

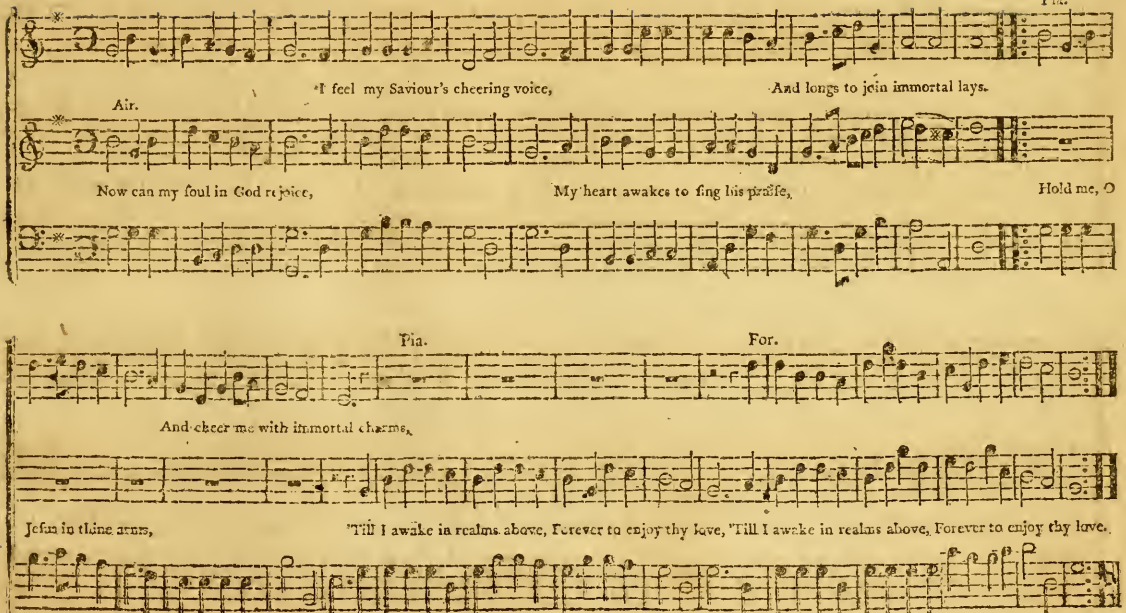



For. Pia.
they whiſper, angels ſay;
angels ſay, Hark, Hark, they whiſper, angels ſay, Siſter ſpirit
Hark they whiſper, angels ſay,
For. Pia.
come away, Siſter ſpirit come away. What is this abſorbs me quite, Steals my ſenſes, ſhuts my


Cres.
Pia.
Cres.
For.
Pia.
ſight, Drowns my ſpirit, draws my breath, Tell me, my ſoul, can this be death? Tell me, my ſoul, can this be death?
Pia. Andante.
Cres.
For. Dim.
Cres.
The world recedes, it diſappears, Heav'n opens on my eyes, My ears with ſounds ſeraphic ring.

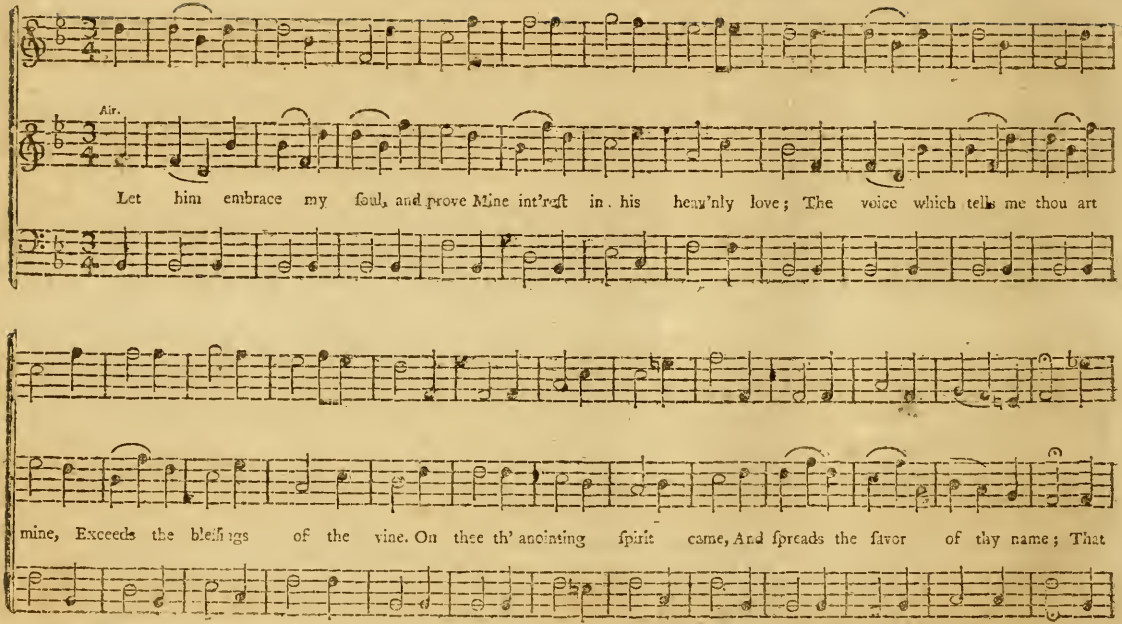

Vivace. For.
Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victory, O death where is thy sting, O
grave where is thy victory, O death where is thy sting? Lend, lend your wings, I mount, I fly, O grave where is thy victory, thy victory, O

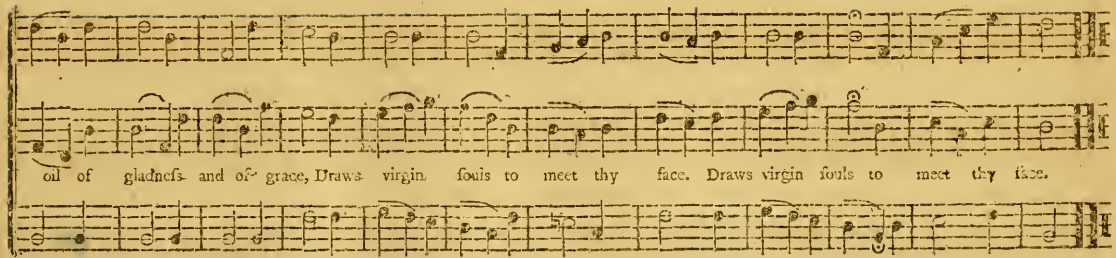

grave where is thy victory, thy victory, O death where is thy sting? O death where is thy sting? Lend, lend your wings, I mount, I fly, O
grave where is thy victory, thy victory, O death, O death where is thy sting?


Pia.
I feel my Saviour's cheering voice, And longs to join immortal lays.
Air.
Now can my soul in God rejoice, My heart awakes to sing his praise, Hold me, O
Pia. For.
And cheer me with immortal charms,
Jesus in thine arms, 'Till I awake in realms above, Forever to enjoy thy love, 'Till I awake in realms above, Forever to enjoy thy love.

Italy, L. M.

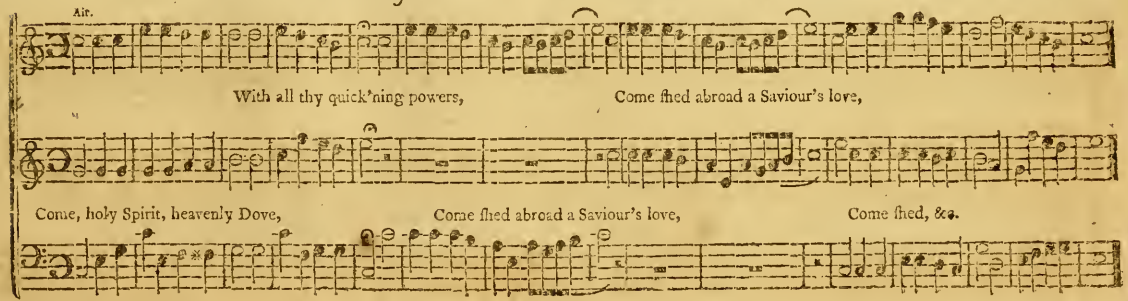
Words by Dr. Watts.

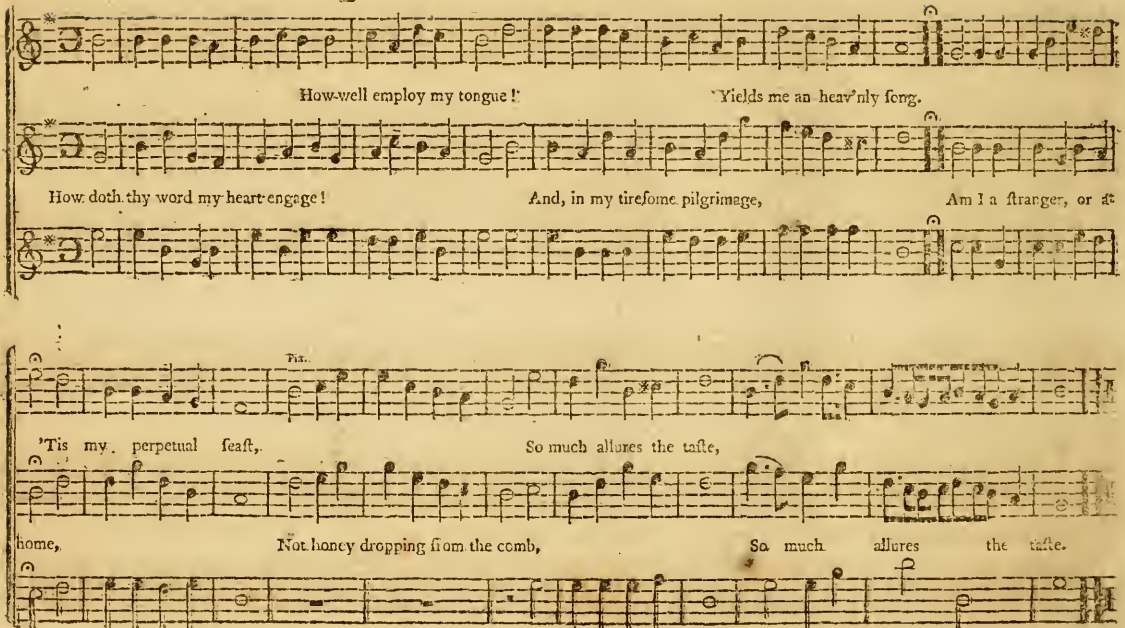


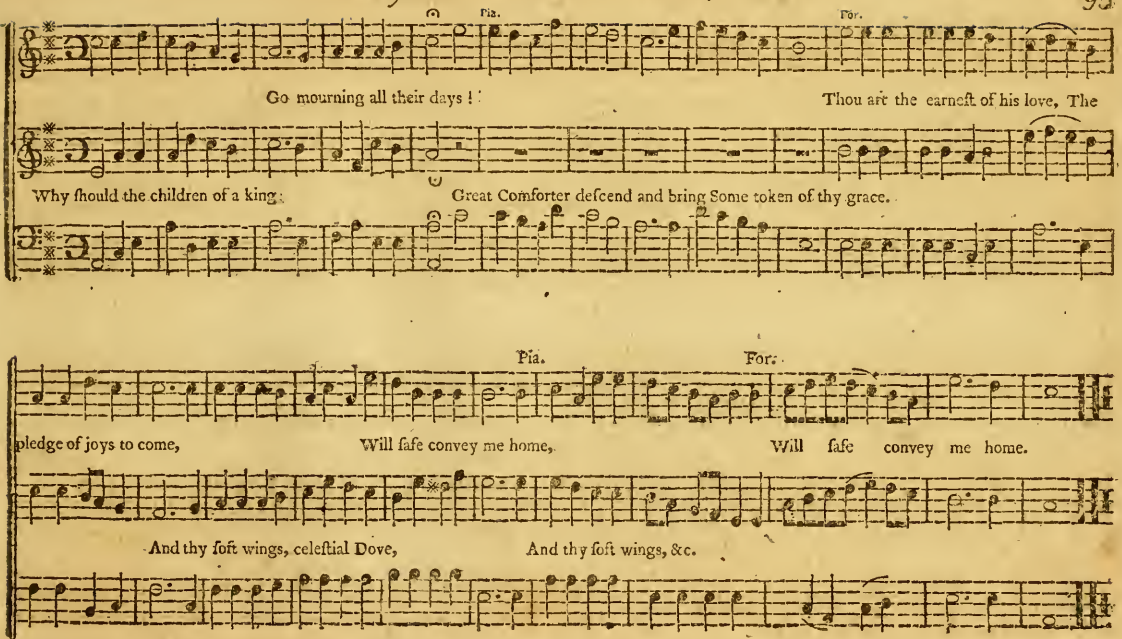


St. Sebaſtian. C. M.

Words by Dr. Watts.

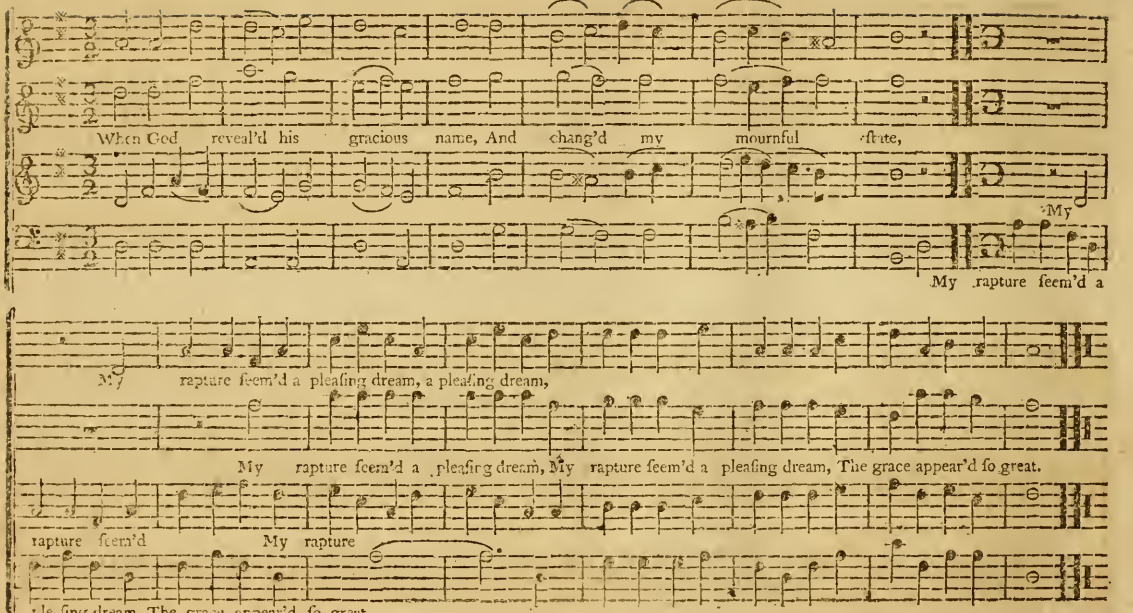


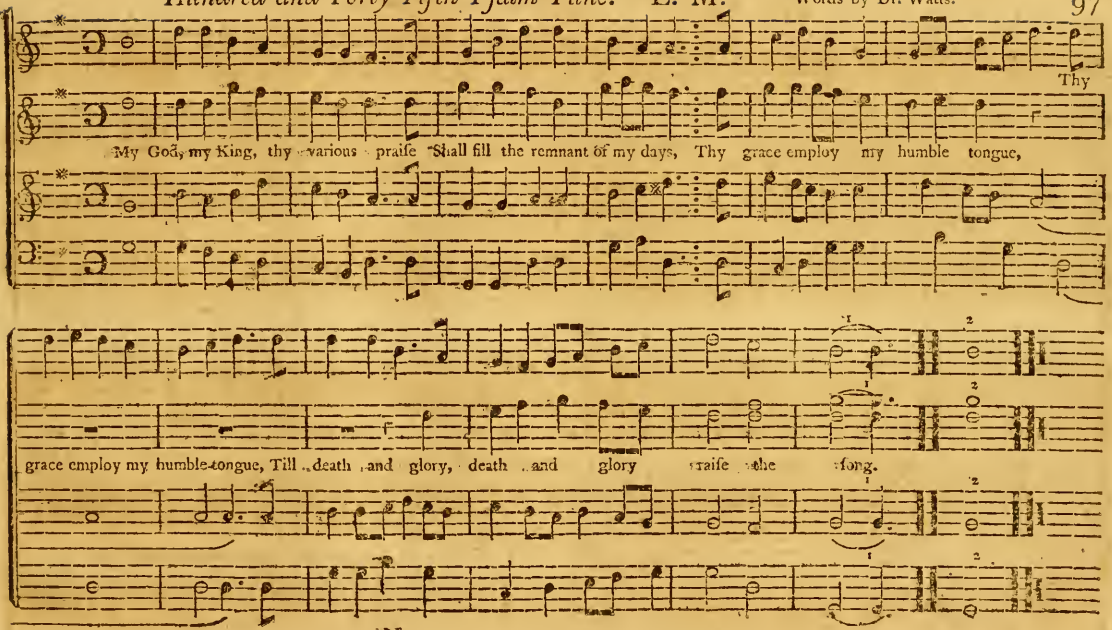

How well employ my tongue!
Yields me an heav'nly song.
How doth thy word my heart engage!
And, in my tiresome pilgrimage,
Am I a stranger, or at
'Tis my perpetual feast,
So much allures the taste,
home,
Not honey dropping from the comb,
So much allures the taste.


Pia.
For.
Go mourning all their days!
Thou art the earneſt of his love, The
Why ſhould the children of a king
Great Comforter deſcend and bring Some token of thy grace.
Pia.
For.
pledge of joys to come,
Will ſafe convey me home,
Will ſafe convey me home.
And thy ſoft wings, celeſtial Dove,
And thy ſoft wings, &c.

Tranſition. C. M.

Words by Dr. Watts.

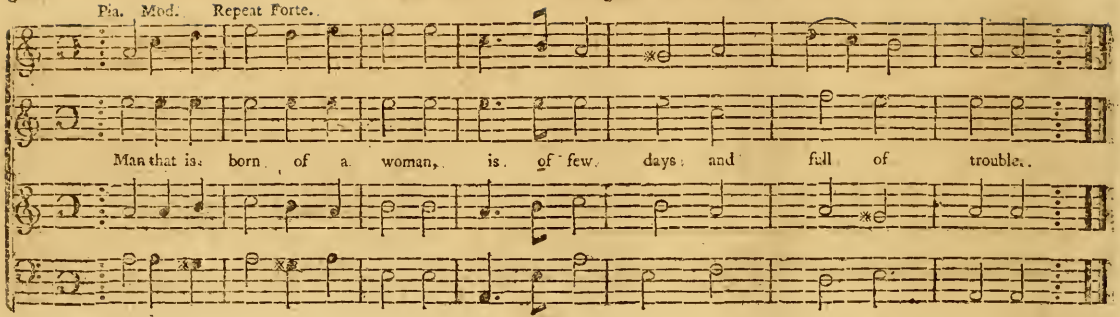



Thy
My God, my King, thy various praiſe Shall fill the remnant of my days, Thy grace employ my humble tongue,
grace employ my humble tongue, Till death and glory, death and glory praiſe the ſong.

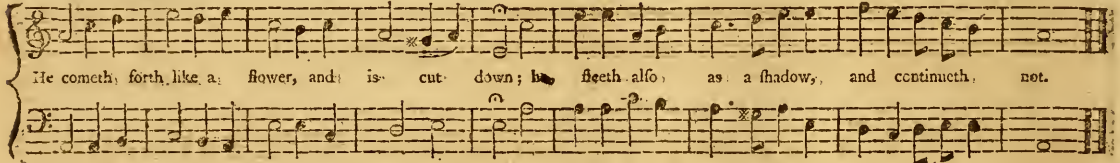
Funeral Anthem.

From Job 14th, and from Dr. Dwight's Seasons, meralized.

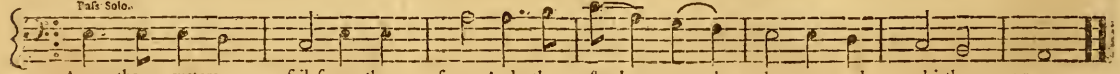
Pia. Mod. Repeat Forte.

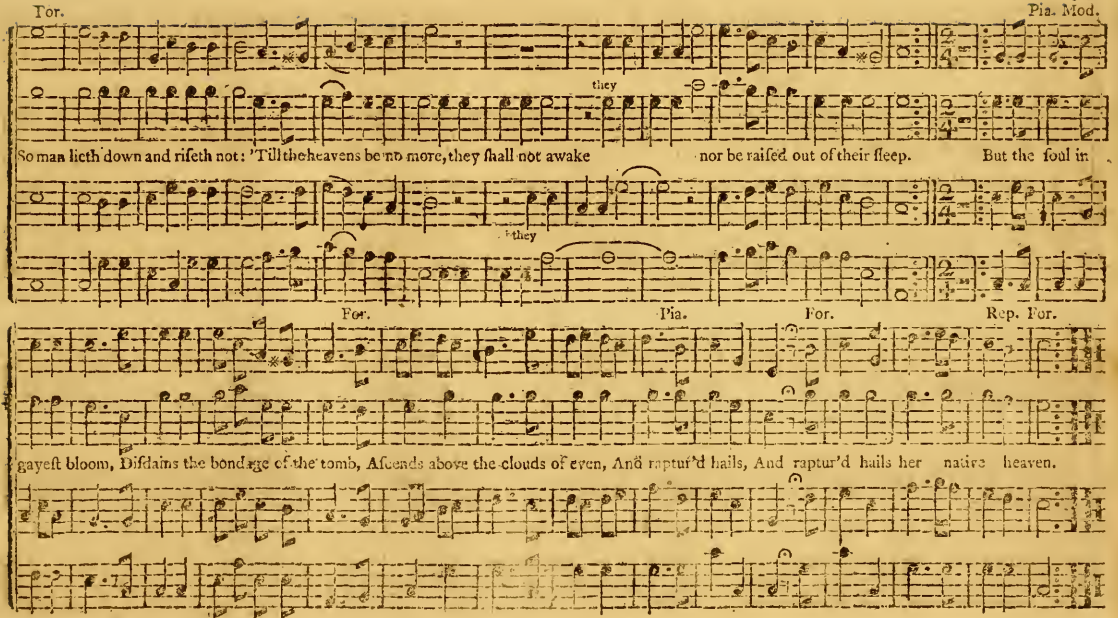


Bass and Treble.



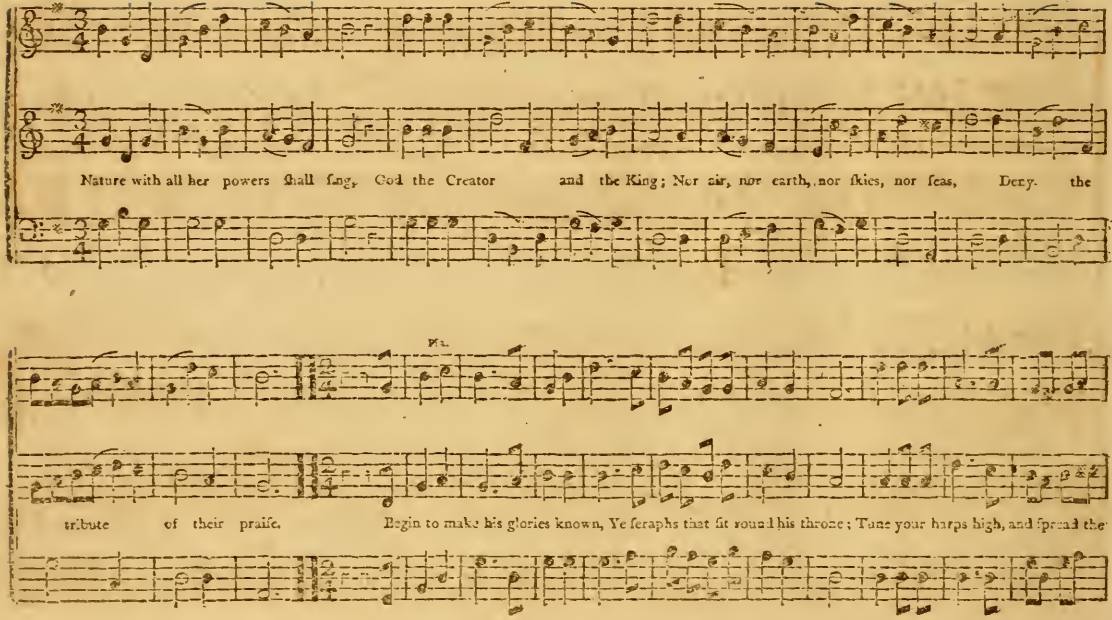
Bass Solo.

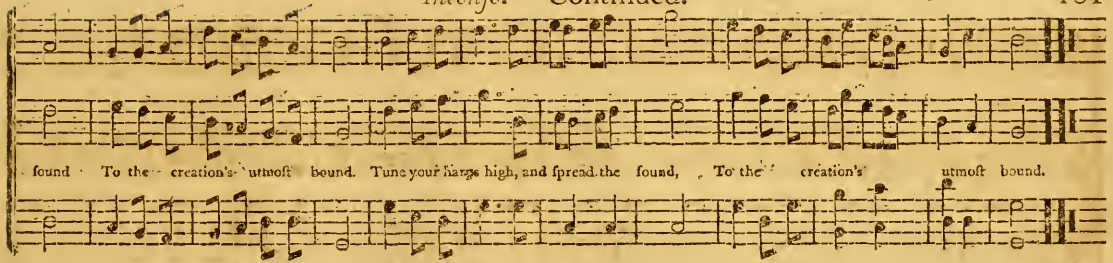



For.
Pia. Mod.
they
So man lieth down and riſeth not: 'Till the heavens be no more, they ſhall not awake nor be raiſed out of their ſleep. But the ſoul in
they
For.
Pia.
For.
Rep. For.
gayeſt bloom, Diſdains the bondage of the tomb, Aſcends above the clouds of even, And raptur'd hails, And raptur'd hails her native heaven.

Incenſe. L. M.

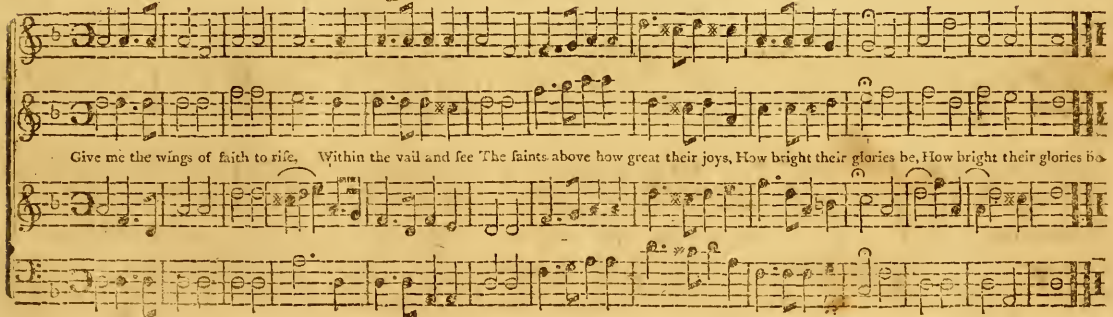
Words by Dr. Watts.





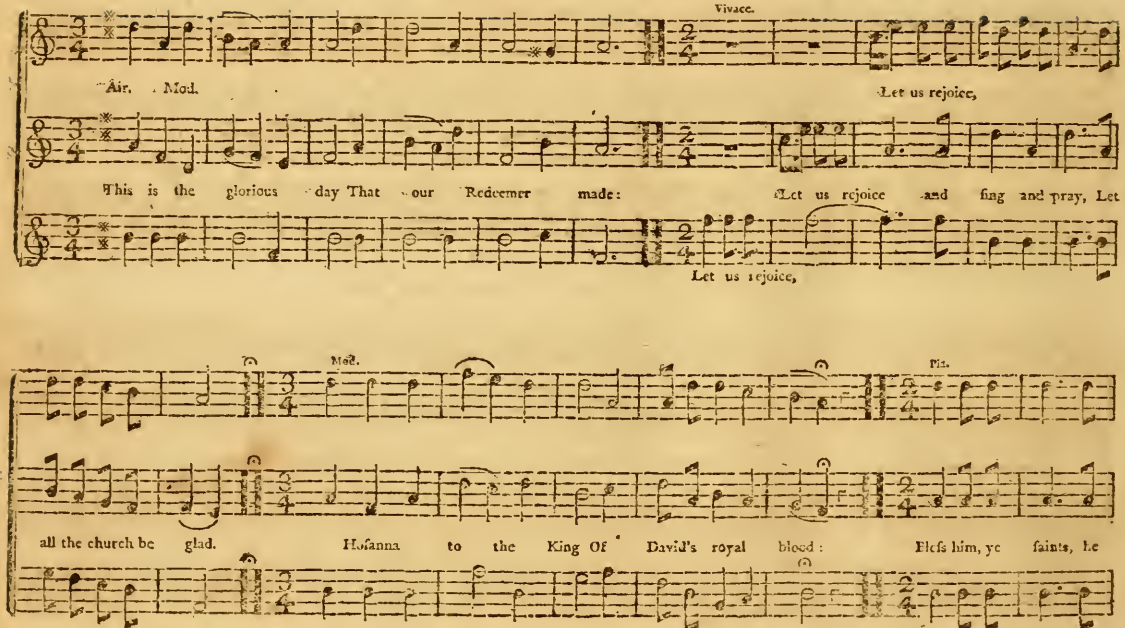
Tenneſſee. C. M.

Words by Dr. Watts.



Lord's Day. S. M.

Words by Dr. Watts.



For.

comes to bring Salvation from your God, Bleſs him, ye ſaints, he comes to bring Salvation from your God.

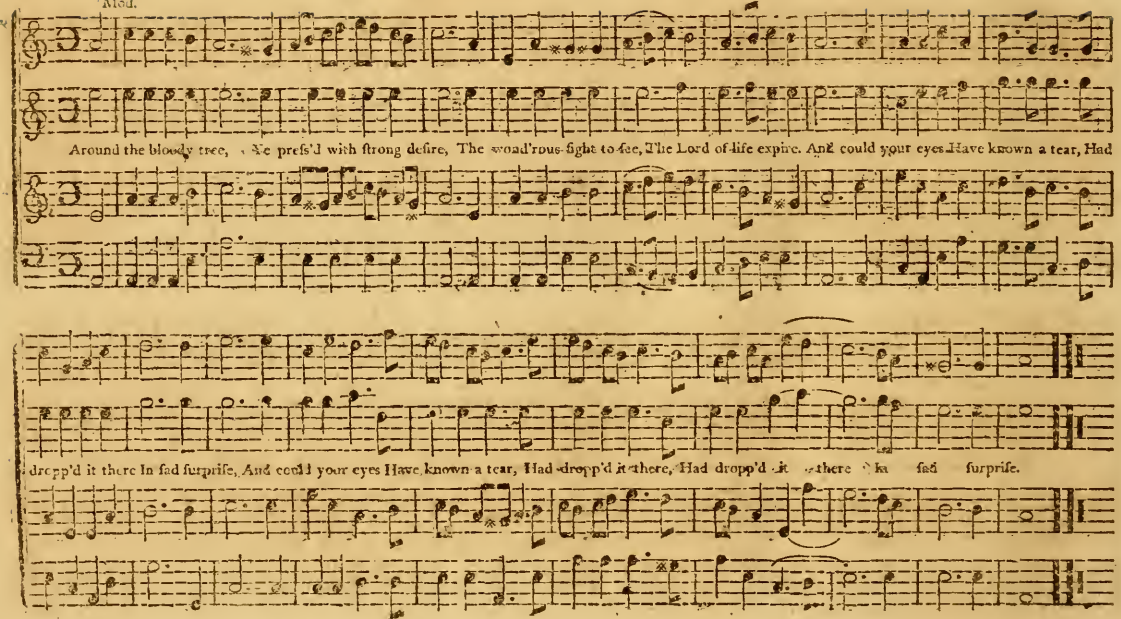
Ceylon. C. M. Words by Dr. Watts.

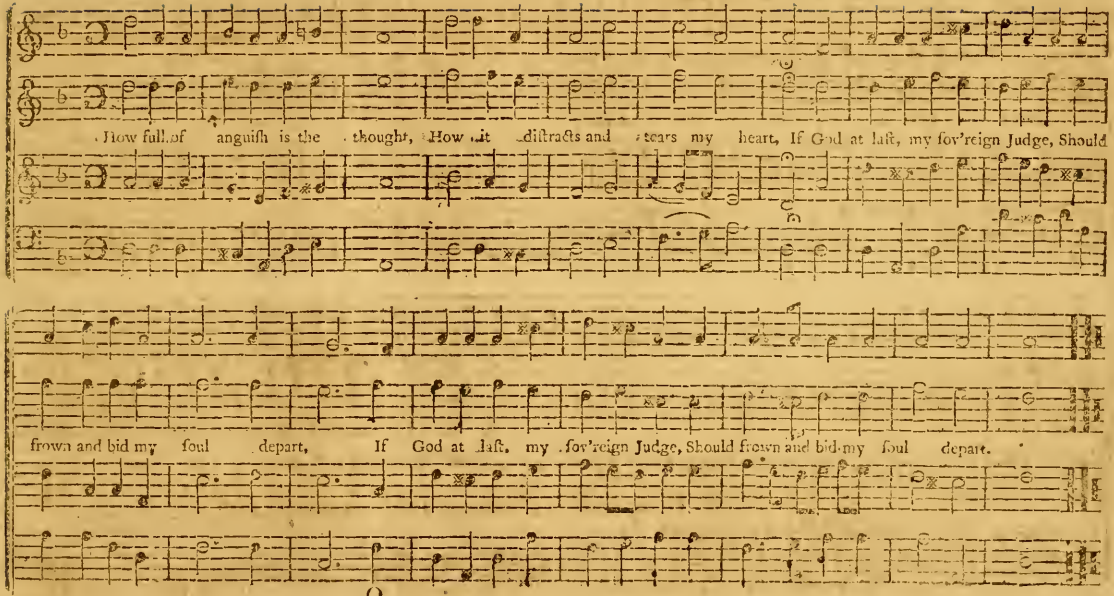
Mod.

From my ſad priſon ſet me free, Then ſhall I praiſe thy name. And holy men ſhall join with me Thy kindneſs to proclaim.

Solicitude. P. M.

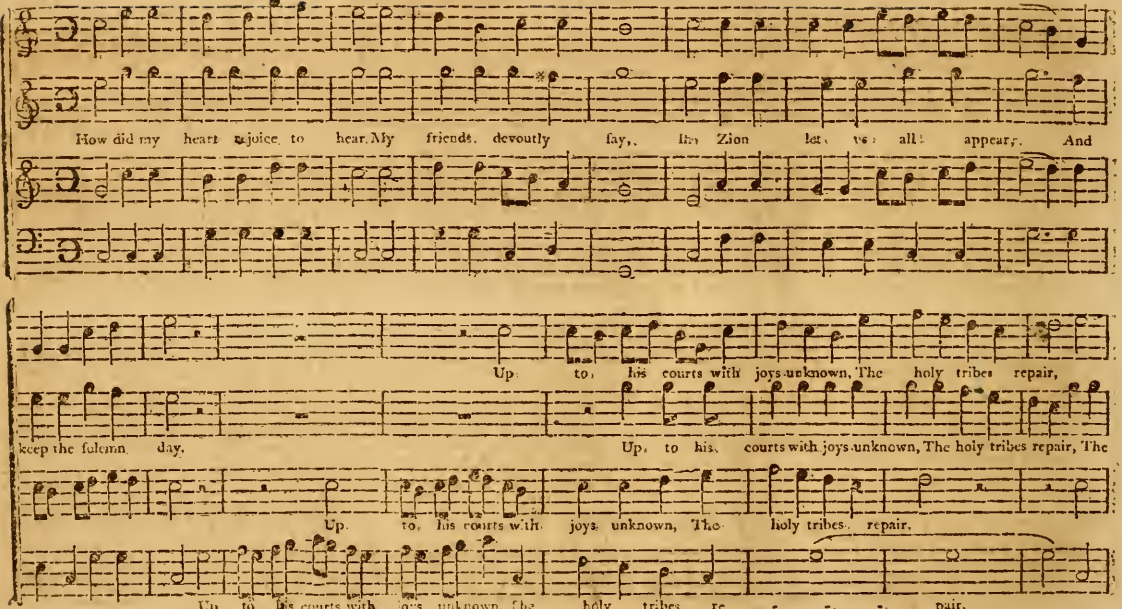
Words from Rippon's Coll.

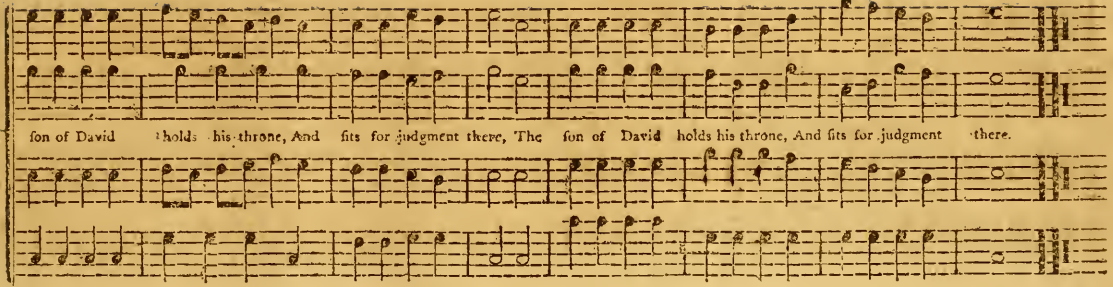



How full of anguish is the thought, How it distracts and tears my heart, If God at last, my sov'reign Judge, Should
frown and bid my soul depart, If God at last, my sov'reign Judge, Should frown and bid my soul depart.

Canton. C. M.

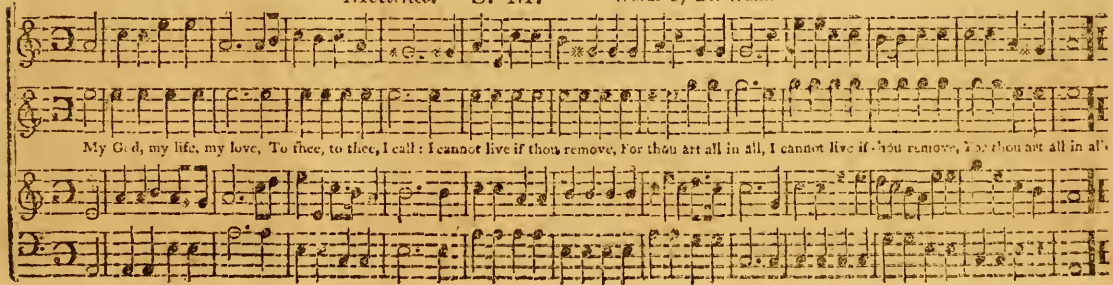
Words by Dr. Watts.

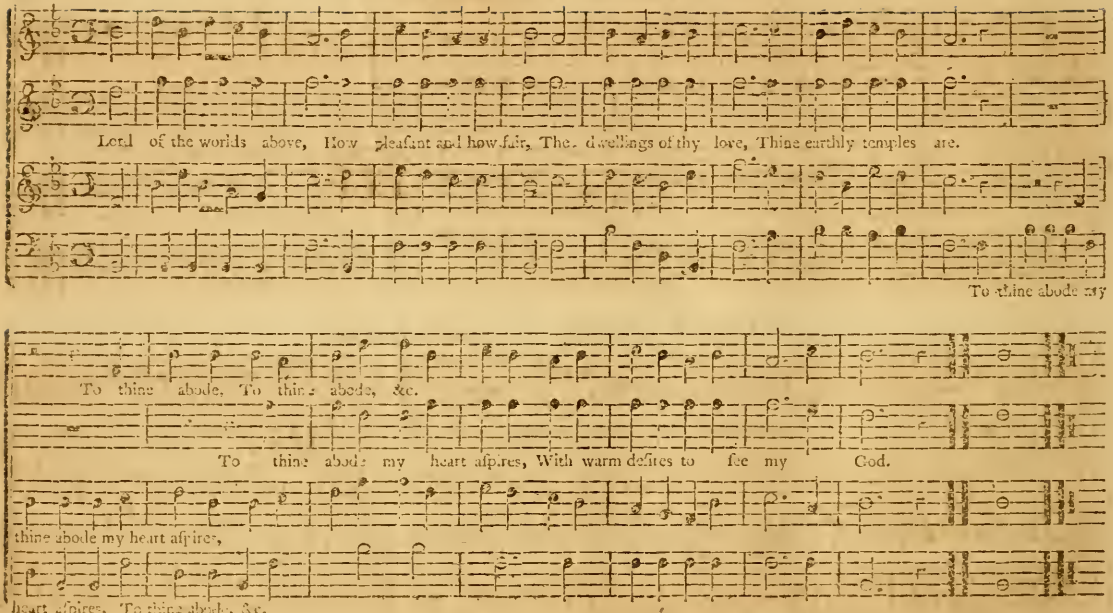


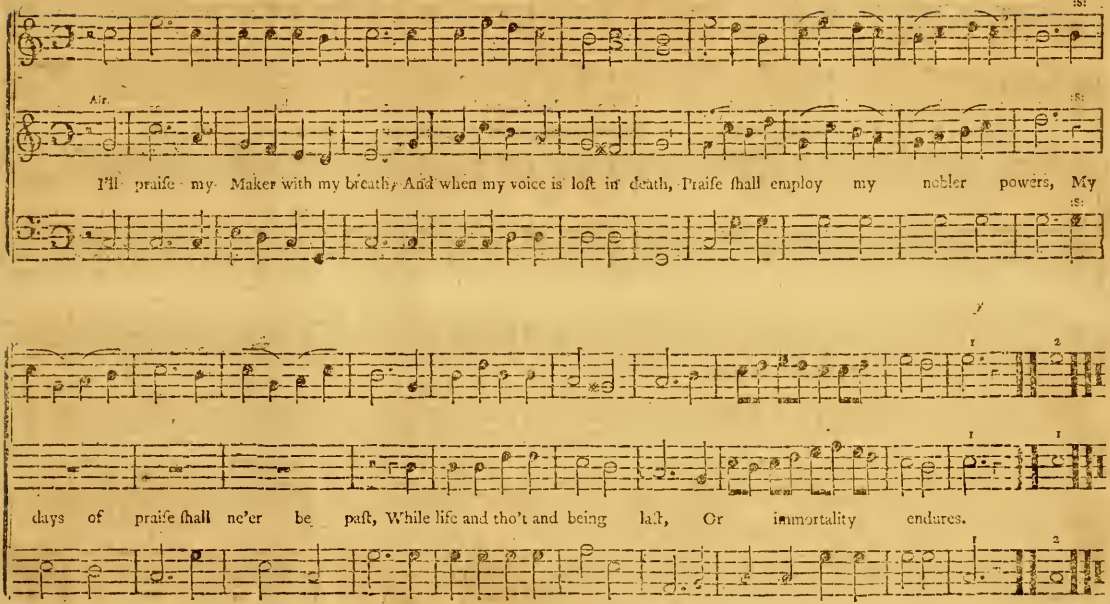


Medina. S. M.

Words by Dr. Watts.

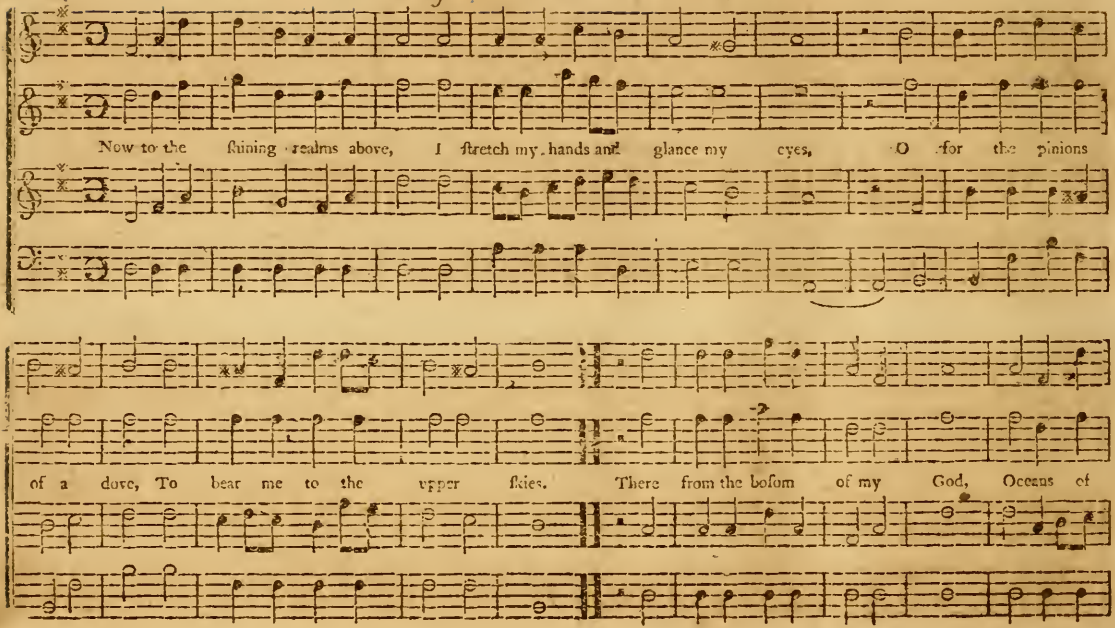


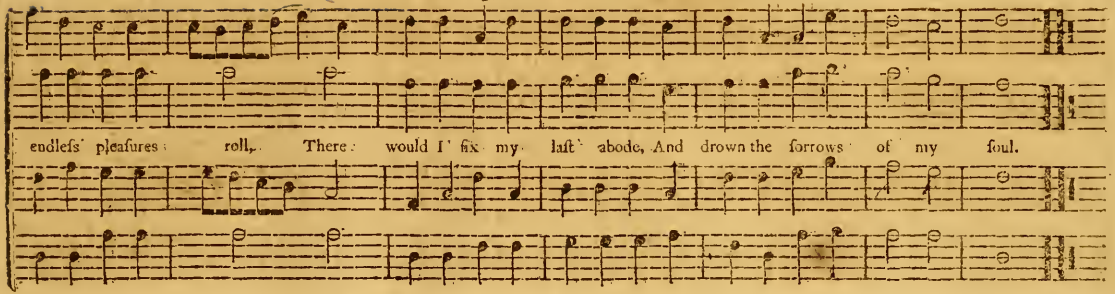

Lord of the worlds above, How pleafant and how fair, The dwellings of thy love, Thine earthly temples are.
To thine abode my
To thine abode, To thine abode, &c.
To thine abode my heart aſpires, With warm deſires to ſee my God.
thine abode my heart aſpires,
heart aſpires, To thine abode, &c.


Air.
I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers, My
days of praise shall ne'er be past, While life and tho't and being last, Or immortality endures.

Paradise. L. M.

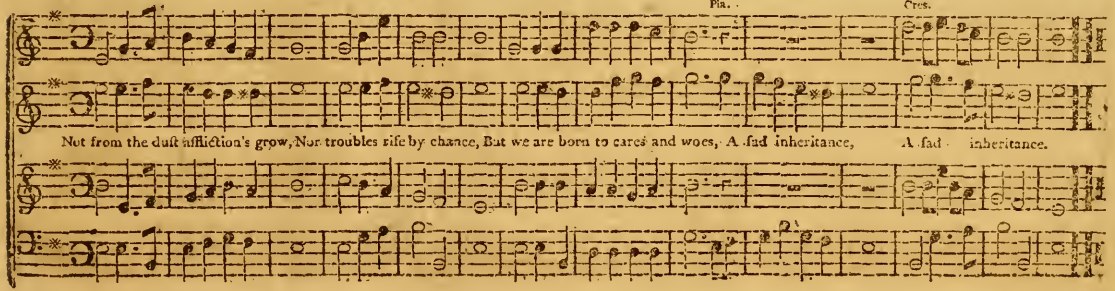
Words by Dr. Watts.





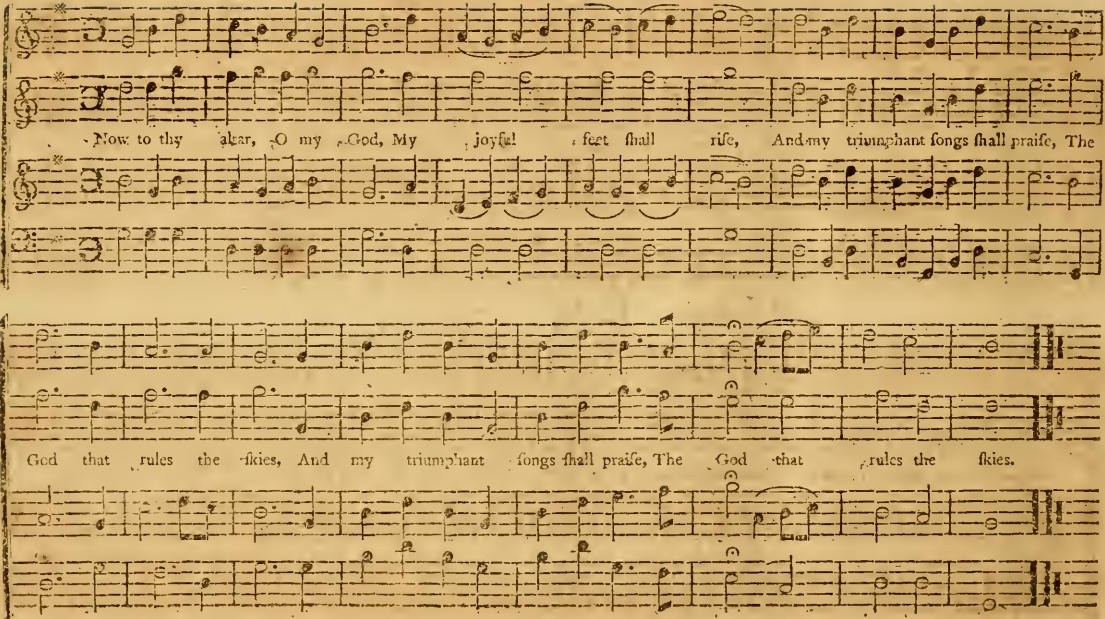
Macedonia. C. M.

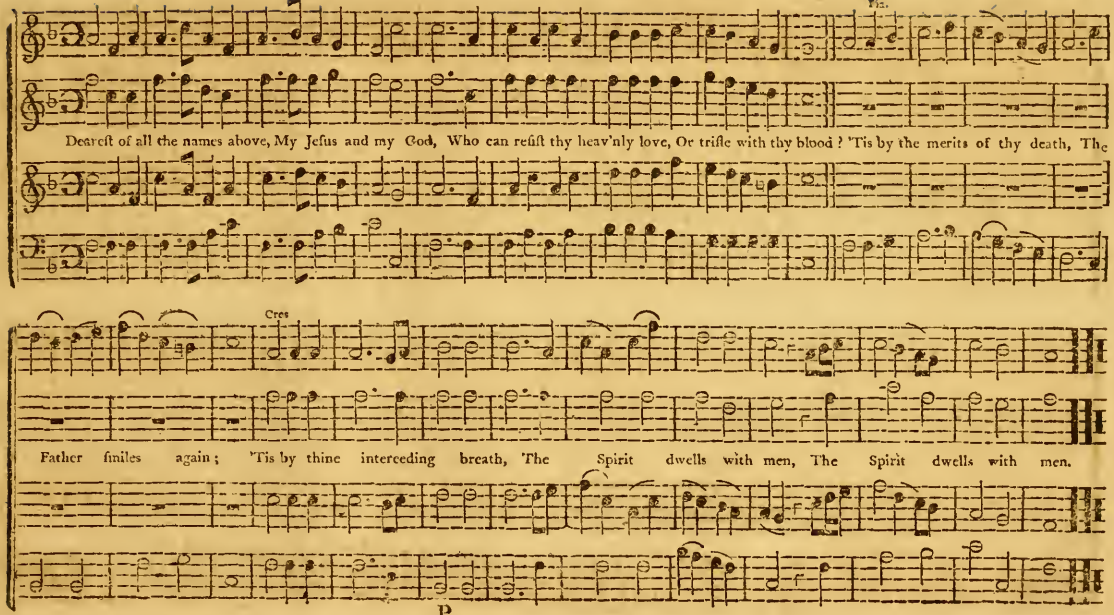
Words by Dr. Watts.

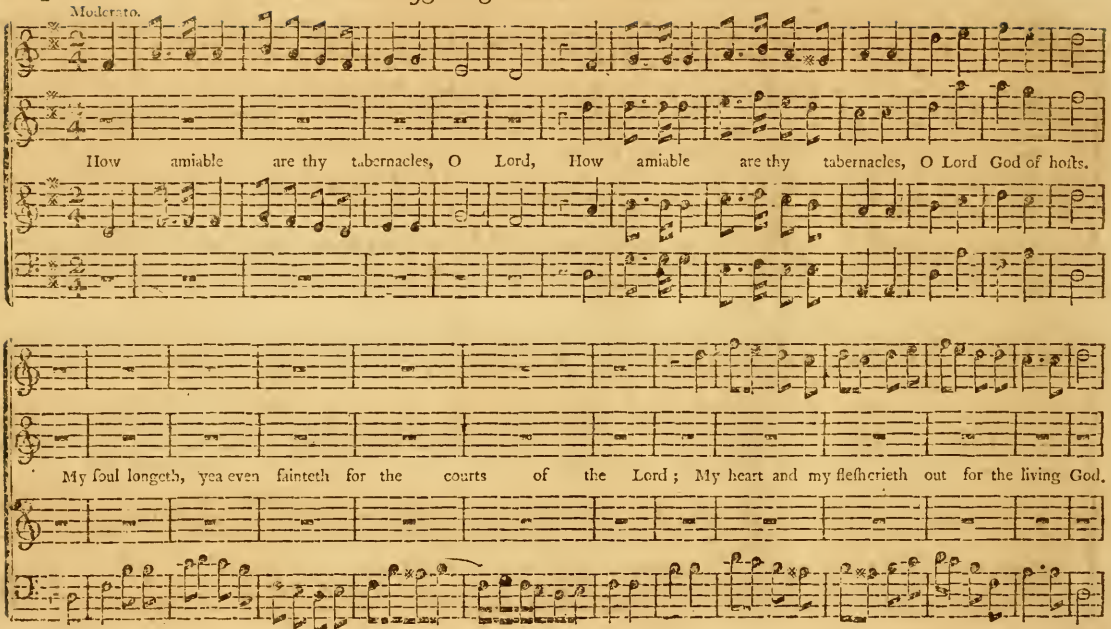


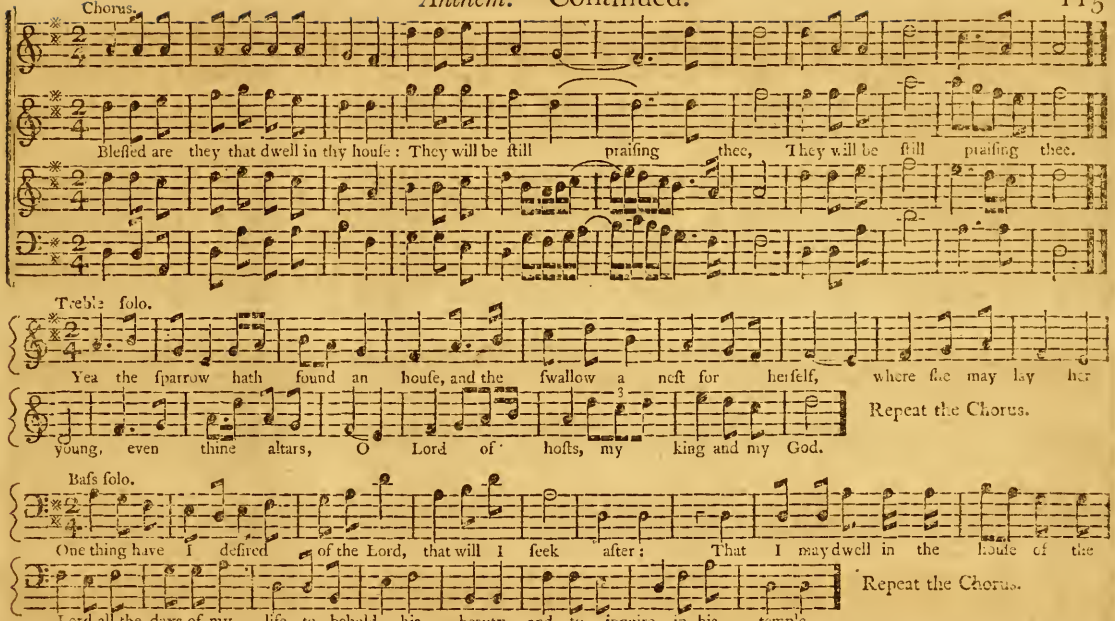
Hopkinton. C. M.

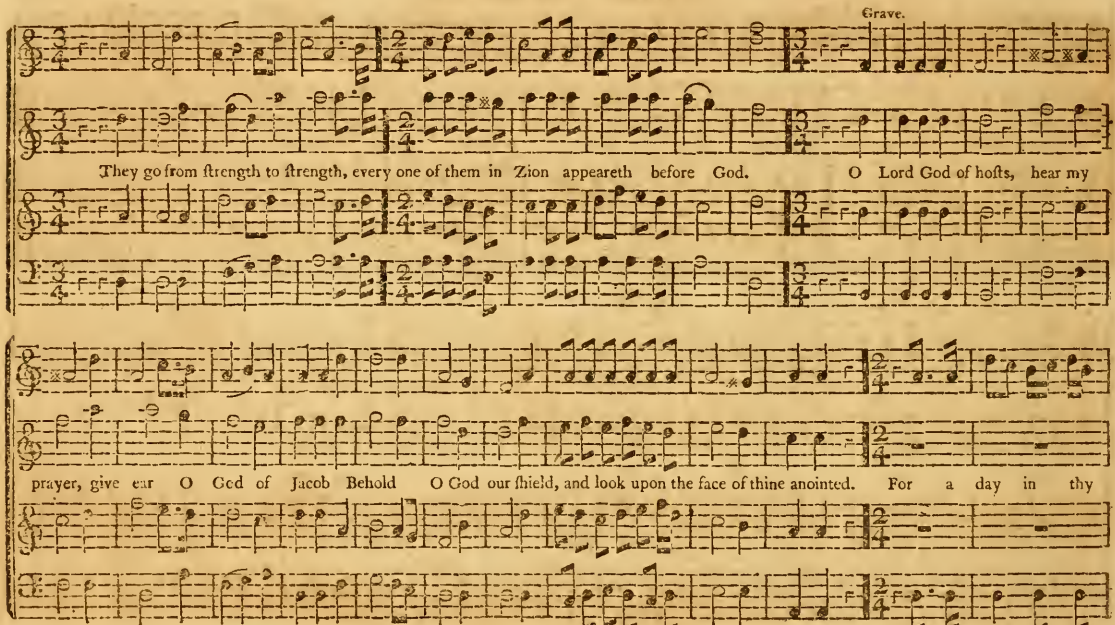
Words by Barlow.

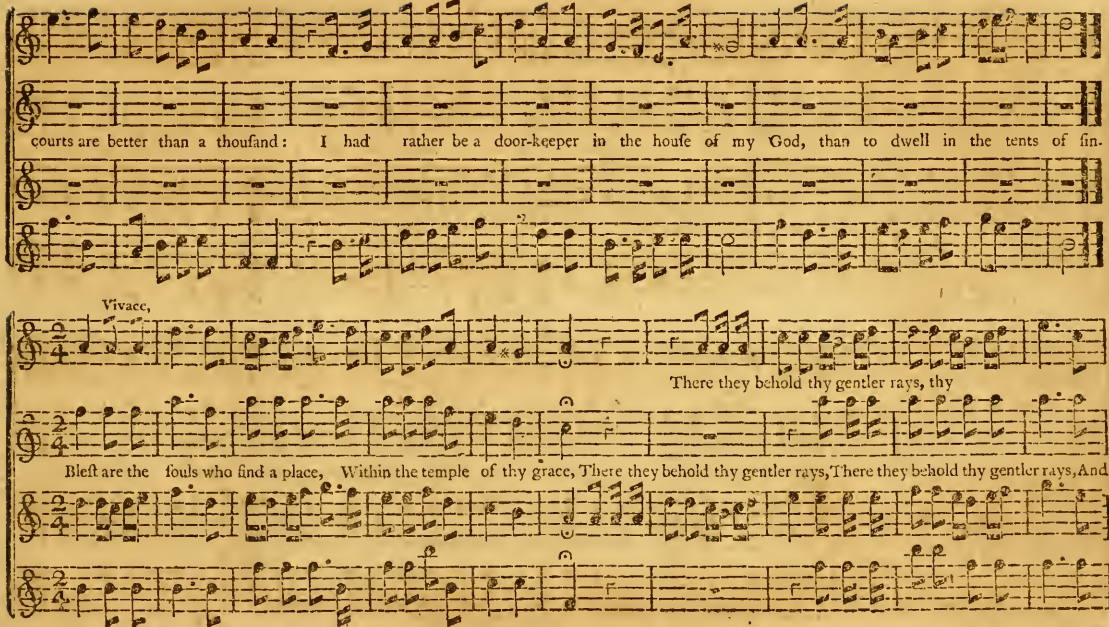


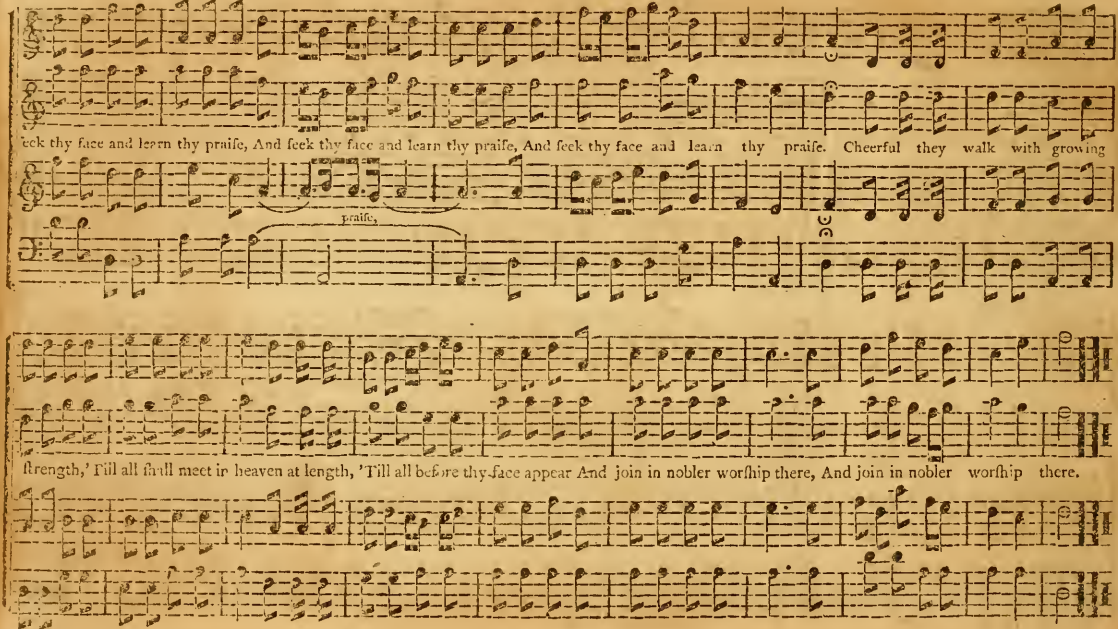

Dearest of all the names above, My Jesus and my God, Who can resist thy heav'nly love, Or trifle with thy blood? 'Tis by the merits of thy death, The
Father smiles again; 'Tis by thine interceding breath, The Spirit dwells with men, The Spirit dwells with men.
P

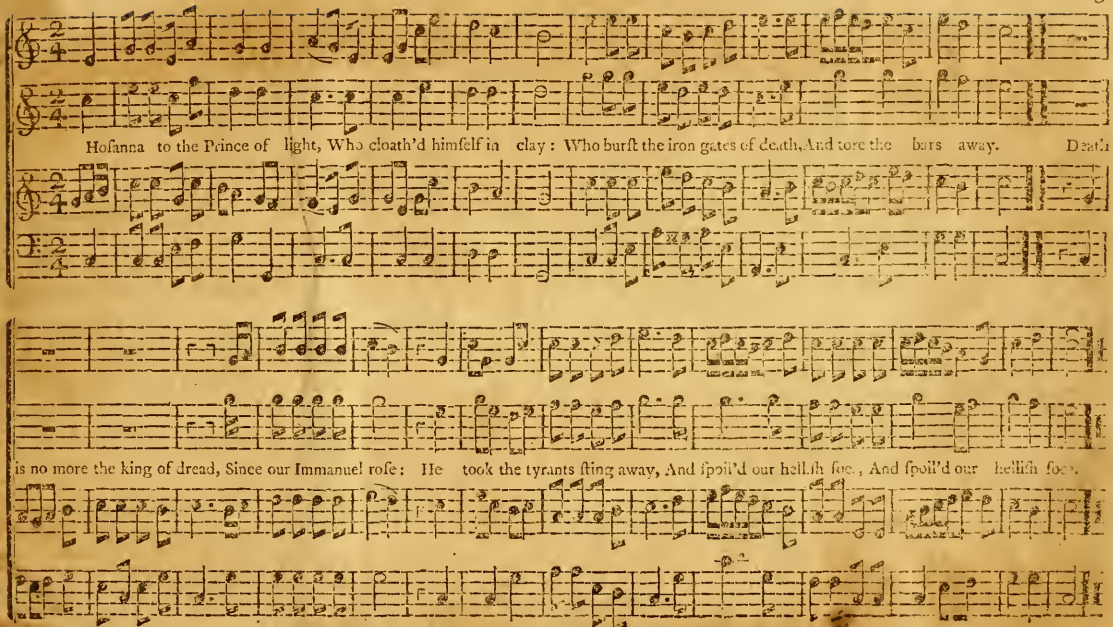

Moderato.
How amiable are thy tabernacles, O Lord, How amiable are thy tabernacles, O Lord God of hosts.
My soul longeth, yea even fainteth for the courts of the Lord; My heart and my flesh crieth out for the living God.


Chorus.
Bleſſed are they that dwell in thy houſe: They will be ſtill praiſing thee, They will be ſtill praiſing thee.
Treble ſolo.
Yea the ſparrow hath found an houſe, and the ſwallow a neſt for herſelf, where ſhe may lay her
young, even thine altars, O Lord of hoſts, my king and my God.
Repeat the Chorus.
Baſs ſolo.
One thing have I deſired of the Lord, that will I ſeek after: That I may dwell in the houſe of the
Lord all the days of my life, to behold his beauty and to inquire in his temple.
Repeat the Chorus.


Grave.
They go from ſtrength to ſtrength, every one of them in Zion appeareth before God. O Lord God of hoſts, hear my
prayer, give ear O God of Jacob Behold O God our ſhield, and look upon the face of thine anointed. For a day in thy


courts are better than a thoufand: I had rather be a door-keeper in the houfe of my God, than to dwell in the tents of fin.
Vivace,
There they behold thy gentler rays, thy
Bleft are the fouls who find a place, Within the temple of thy grace, There they behold thy gentler rays, There they behold thy gentler rays, And


ſeek thy face and learn thy praiſe, And ſeek thy face and learn thy praiſe, And ſeek thy face and learn thy praiſe. Cheerful they walk with growing
praiſe,
ſtrength,' Till all ſhall meet in heaven at length, 'Till all before thy face appear And join in nobler worſhip there, And join in nobler worſhip there.


Hosanna to the Prince of light, Who cloath'd himself in clay: Who burst the iron gates of death, And tore the bars away. Death
is no more the king of dread, Since our Immanuel rose: He took the tyrants sting away, And spoil'd our hellish foe, And spoil'd our hellish foe.

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☞ *Tunes with this mark (*) were never before published.*

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